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CULTURA E ARTES

ROTURA



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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

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Dossier

Problems of Interaction of Language and Culture in the Context of Intercultural Communication

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Abstract

The relevance of the issues presented in the work is due to the serious activation of the processes of intercultural communication as a dialogue of cultures. This is mainly due to the global, very rapid process of globalisation by the standards of human history, but also to the problems, challenges and questions that have been raised in the public debate since several countries gained their independence, particularly in the last century. The research examines the interaction between language and culture in intercultural communication, focusing on the formation of a multilingual community in Kazakhstan. The research employs theoretical methods, including inductive, deductive, axiomatic, and comparative approaches,

to address the central problem. This paper describes the problems of interaction between language and culture in the context of intercultural communication as a dialogue of cultures, using the multilingual environment of Kazakhstan as an example. Key findings include the identification of language as the primary communicative function of humanity, the exploration of linguistic functions beyond communication such as conceptual and accumulative, and the analysis of the relationship between language use and the structure of human consciousness. Furthermore, the study discusses the role of culturally marked individual units in communicative processes, the historical background embedded in linguistic units, and the impact of language on identifying civilizational groupings. The research also provides a detailed account of linguoculturology as a new interdisciplinary field and highlights Kazakhstan as a successful case of intercultural dialogue. The materials of this article can be useful to philologists, philosophers, cultural scientists, political scientists, university teachers, and students, as well as to a wide range of interested readers.

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Keywords

Dialogue of Cultures • Multilingualism • Kazakhstan
• Intercultural Processes

1. Introduction

The problem of the interaction between language and culture has long been central to human history, with their development strongly interconnected. According to Chen *et al.* (2024, p. 2040), the formation of different ethnic groups and their communication significantly accelerated these processes. Language serves as a medium through which individuals understand the historical and cultural context in which they are shaped (Aliyeva *et al.*, 2024, p. 172). The concept of “Dissemination of incentives” refers to the exchange of ideas between cultures, leading to the spread of innovations, while “direct borrowing” focuses on the diffusion of technological or material aspects from one culture to another. Wolfram (2017) discusses the theory of innovation diffusion, modelling the reasons and circumstances under which cultures adopt new ideas, methods, and products. Understanding these cultural dynamics is fundamental for linguistic communication.

The relevance of this work is determined primarily by the historically rooted interconnection between language, culture, and interethnic communication. This issue gained particular prominence under the influence of M. M. Bakhtin’s cultural-philosophical and linguistic ideas, which have since shaped humanitarian research, including linguistics. It remains especially significant in linguodidactics, particularly in the context of learning foreign languages. This has led to the development of linguoculturology as a recognized scientific field, as noted by Zhumabaeva *et al.* (2016). The novelty of this research lies in its comprehensive exploration of intercultural communication within Kazakhstan’s multilingual environment, an area that remains underexplored, especially regarding the application of humanitarian policy in the country. The study examines how Kazakhstan has addressed interethnic issues through the interaction of languages and cultures, offering a response to global political and cultural challenges while also contributing to the development of a sovereign state. Legislative measures in the realm of language policy, such as the State Program of Kazakhstan on the Functioning and Development of Languages for 2011-2020, are analysed as part of this discourse, as discussed by Nazarbayev (2013; 2011).

This research aims to explore the problems and interactions arising in the field of intercultural dialogue, acknowledging that while language and culture are distinct semiotic systems, they share numerous similarities. The study’s objectives are as follows:

1. To describe the formation of a multilingual environment and identify conditions for effective intercultural communication.

2. To analyse the complex relationship between language and culture and propose solutions for addressing challenges in this domain.
3. To examine the influence of cultural and national stereotypes on language change, investigating whether specific cultural domains impact language functioning.

The object of this study is Kazakhstan’s multilingual environment, with a focus on its impact in areas such as education, journalism, and state institutions. The research also examines programs and strategies aimed at fostering a sovereign state within the context of maintaining and promoting a multilingual environment.

2. Materials and Methods

In the course of the study, several theoretical research methods were applied to explore the interaction between language and culture. These methods were chosen for their effectiveness in analyzing the complexities of these semiotic systems and addressing the research objectives.

The comparison method was employed to identify both similarities and differences between the semiotic systems of language and culture. It involved examining various theories, viewpoints, and materials to detect patterns, contradictions, and underlying relationships. This approach highlighted key features of the objects under study, which were then analyzed about the broader systems of language and culture. Through comparison, commonalities and distinctions were identified, offering insights into how language and culture intersect and diverge. The abstraction method focused on identifying and isolating the key properties of the subject matter. Through the analysis of the collected materials, the method accentuated the essential characteristics that enabled a more profound comprehension of the subject’s role within the broader context. This methodological approach facilitated a more nuanced exploration of the intricate relationship between language and culture, thereby offering a more comprehensive understanding of their interconnected nature.

The analytical method entailed the decomposition of the subject into its fundamental components for a more thorough examination of its signs and elements. This methodological approach facilitated a thorough examination of the relationship between language and culture, thereby enabling a more comprehensive understanding of the systems in their entirety. The analytical method was instrumental in unveiling the intricate features and connections that might otherwise have been overlooked. The deductive method was applied to establish causal relationships within the research. By starting from general premises, it was possible to develop specific

explanations and insights. This approach facilitated the generation of logical conclusions, drawing upon extant theories and data, thereby directing the study towards more precise findings regarding the influence of language and culture on one another.

Synthesis played a pivotal role in integrating the findings from the analysis into a coherent framework. By combining insights from the different methods, the synthesis method allowed for a more holistic understanding of the subject. Furthermore, it has been demonstrated that this method can reveal the central elements of the interaction between language and culture, thereby providing a comprehensive view of the phenomena under study. The analogy method facilitated the transfer of knowledge between related phenomena by drawing parallels between different subjects. This method helped uncover previously unknown insights by relating them to familiar concepts or experiences. It allowed for the identification of commonalities across various cases, which contributed to a broader understanding of the interaction between language and culture. Finally, the inductive method allowed for the development of general conclusions based on specific observations. By accumulating insights from similar instances, the method helped establish patterns and generalizations about the relationship between language and culture. It allowed the research to move from particular instances to broader conclusions, providing valuable context for understanding the complexities of intercultural communication.

The research was conducted in three stages. In the initial stage, materials were gathered, encompassing philological courses, cultural articles, political concepts, official state strategies for the development of the humanities, and works by other scholars on the interaction between language and culture. In the subsequent stage, the collected materials were analysed using the aforementioned methods. The final stage entailed the finalisation of the analysis, where the findings were structured, generalised, and systematised to draw comprehensive conclusions regarding the relationship between language and culture.

3. Results and Discussion

Language serves as one of the primary means of communication. A way to convey a thought, image, impression, or opita – based on all of the above. Linguists have called this key role in the history of mankind a communicative function. As an example – “Review of Klaus J. Kohler, *Communicative functions and language forms in speech interaction*, Cambridge Studies in Linguistics” (Barry, 2019, p. 320).

A publication presenting for discussion, for the first time in one place, many of Klaus Kohler’s (K. K.’s) views

and theories that have crystallized over his 60 very active and productive years in phonetics. It is also a strong missionary statement for, and practical demonstration of, a new speech and language research paradigm which goes beyond the descriptive formalisms that have stimulated and given direction to speech and language research since the late 1950s, but which have ultimately limited its scope. The book argues vigorously for a speech and language science which places the communicative functions of human interaction at its center (Barry, 2019, p. 324). But as we know, language is not only the main communicative link in the communication of mankind, it has many other functions. For example, accumulative because it accumulates and fixes in words, phrases, phraseological units, information and its use for thousands of years, and this was especially clearly manifested in the XXI century with the ego monstrously large, compared with all previous centuries, volumes of information. We can say that a person lives “in the space” of a language that partially reflects the structure of human consciousness. Using language, the world is conceptualised (grasped), the information is systematised, the previous experience is arranged, categorised and everything learnt and researched is put into systems (Bocheliuk *et al.*, 2019, p. 547). Accordingly, the language shows as much as the people who speak it comprehended. It is given to an individual by the society where they were born and grew up. Most of the transmitted experiences in the process of identity formation are transmitted through the formed language structure (Ilchuk, 2024, p. 153).

But individual units in the language (sayings, proverbs, parables, aphorisms, idioms, phraseological phrases) are culturally marked. Phraseological units are a communicative tool, a social phenomenon as a language tool (Tepla, 2023, p. 93). They exist in the relationship between language and thinking, language and culture, language and national mentality, and also perform a communicative function that reveals their essence in speech. Phraseological units inherently contain content that reflects the material, mental, and spiritual aspects of a person and the life experience of people. The concept of phraseology is studied in linguistics under terms such as phraseology, phrase, phraseological turnover, and phraseographma and is recognized as a lexical unit. The conceptual essence of phraseological units is a linguistic unit with lexical, semantic, grammatical, and functional essence, formed based on linguistic and non-linguistic factors and by the laws of language. In scientific and educational literature, phraseological units are interpreted and analyzed in various alternative variants, such as phrase, idiom, parema, and phraseological turnover (Mamatov, 2021, p. 14).

To understand these culturally marked units, some background knowledge is needed. This means a certain

historical and cultural background, which contains information about the culture of this ethnic group, about the process of its historical development. Information about reality, which is transmitted to the interlocutor, but not in a direct form, but through allegories, not explicitly stated in the conversation, is one of the foundations of linguistic communication. Thus, it can be assumed that background knowledge is also part of the image of the world through language. But this issue also has its difficulties, since verbal definitions cannot convey the full range of meanings and co-meanings, semantic shades, connotations that are understandable in a specific, local language environment. Because a person has only an understanding of the background knowledge that is inherent in their immediate environment. But when they encounter another language, difficulties arise in understanding not only because of ignorance of words, but because when a foreign language is studied, a person focuses mainly on vocabulary, but background knowledge is missed, which is an integral part of understanding the environment and the world as a whole. This is the most important component of a competent and complete understanding of a foreign language. As an example: “It’s easy to make a mistake if you don’t know that public school is not a “public”, but a “privileged private school”, that Boxing Day has nothing to do with boxing (this is “the second day of Christmas” on December 26, “Christmas gifts day”), that Women’s Institute “Women’s Institute” is not an educational institution, but “an organization of women living in rural areas” (Chen *et al.*, 2024, p. 2040).

In this context, historical and linguistic analysis has a serious cognitive significance, which makes it possible to trace the development of linguistic meanings and their reflection in language. This means understanding the innermost meanings of words, those searches for ways of expression among the ancestors, which later became the basis for the name of this or that word, the designation of certain objects of the surrounding material reality, events, processes of intimate communication, mental activity, spheres of not only everyday life but also culture, religion, philosophy, politics, sports, medicine and other spheres of public life. Thus, at the moment, language is an indispensable and full-fledged means of expressing almost the entire limitless potential of humanity. In this way scientific ideas or the results of technological progress, philosophical concepts – partly forming the worldview of one or several generations of people, psychological knowledge of oneself and others, become universal property. Language is not only a means of communication between people, it also expresses their belonging to a separate group – a tribe, a people, an ethnic or political nation, or an entire cultural civilization, like Chinese, Arab, Indian or Western (the United States of America,

Canada, the British Kingdom, to a certain extent, and the modern European Union) English-speaking civilization of culture and others (Hryshchuk & Molodetska, 2017, p. 37). According to various modern studies, there are approximately 7.000 to 10.000 languages in the world as of “today”, for example, linguistic intelligence experts in Texas (USA) studied 7.099 languages (Eberhard *et al.*, 2021, p. 48).

It is difficult to estimate the number of languages in the world because there is no conditional single official definition of what a language is, in addition, it is very difficult to draw a clear line between a language and a dialect, especially if they are very close and they are spoken by a very small group of people. Therefore, conditionally, when conducting research, the definition of the difference between a language and a dialect is taken according to the official recognition of its status as a state, although of course, a huge number of different peoples living within the borders of one state cannot always achieve recognition of their language at the official state level. In addition, it takes into account the fact that a very small number of people can speak the same language or they can live in hard-to-reach areas, as a result of which it is difficult to study them or even detect them for research. Well, another significant reason for the difficulty of determining the number of languages on the planet is the constant, albeit in varying degrees of intensity, change in the ethnic component of population groups and the disappearance of many languages. The disappearance and/or transformation of language is a constant historical process (Skliarenko *et al.*, 2019, p. 326). The Latin language can serve as a particularly striking example for us. Some scholars state that “over the past 5.000 years, more than 30.000 languages have disappeared and appeared. It is also explained that the language must have at least 100.000 permanent speakers in order not to disappear. But it seems that about half of the known languages have less than 10.000 native speakers” (Leclerc, 2021).

The Latin word “cultura” meant simply cultivation, land cultivation. It was only in the nineteenth century that this word began to be used, meaning civilization. Culture refers to a large and diverse set of mostly intangible aspects of social life (Kantor & Kubiczek, 2021, p. 3). According to sociologists, it encompasses values, beliefs, systems of language, communication, and practices shared by people that define them as a collective. It also includes the material objects common to a group or society. While distinct from social structure and economic aspects, culture is deeply connected to them, continuously influencing and being influenced by them (Nicki, 2019). Nevertheless, there are many interpretations of this term in science. It can relate to anything associated with a group of people based on ethnicity, religion, geog-

raphy, or social environment, including beliefs, traditions, language, objects, ideas, behaviors, customs, values, or institutions. Most often, it is considered in the context of particular ethnic groups (Cuncic, 2020). Culture is studied as a phenomenon on a global scale, but at the same time, as the existence and development of a unique phenomenon, the development of which is conditioned by social and historical circumstances in the realities of the existence of a particular people. Culture is one of the main concepts in sociology because it forms a decisive role in social life (Bazaluk, 2017, p. 12). Maintaining an understanding of how people see the world and their place in it. By extending these categories we can identify cultural discourse, that is, rules, norms, laws, morals and symbols for expressing ideas or concepts.

In modern society, the guideline is primarily focused on economic development, which directly affects the rest of the spheres of society, including reflecting on its culture. Festivals have become one such reflections of the influence of economic discourse. Cultural heritage has become one of the main directions of cultural tourism, and the idea of authenticity is inextricably linked with the success of such festivals (Shumka & Rexha, 2024, p. 37). Tourists seek an authentic experience. Nevertheless, festivals based on the concepts of ethnicity or culture, as well as so-called multicultural festivals, are often criticized for their superficial attitude to the concepts of identity, culture, and diversity. One argument is that festivals often present rather limited views of community and identity, and the emphases on costume, food, and music are only shallow representations of the complexities of cultures (Duffy, 2009, p. 51). Consequently, culture is also what a person does, how they do, how they behave, how they artistically show their attitude to the surrounding reality through theater or dancing. It is shown by the way they walk and in what, how they sit or interact with others. In addition, the expression of human identity may depend on the place, time or interlocutors. This expression may vary depending on race, for example, position in society, gender, sexual expression. The concept of culture also includes collective actions. For example, religious ceremonies, political holidays, sporting events, etc.

The beginning of the XXI century was also marked by seriously raised issues of social and gender equality. "... It is encouraging that for the first time in the history of the Organization, we are very close to gender parity in the top management. Our goal is parity at all levels throughout the system. We have a long way to go, but I am determined to do it. Gender equality is, in fact, a matter of power. We live in a male-dominated world and a male-dominated culture. This is true for families, societies and organizations around the world. To change this culture means to challenge stereotypes and eliminate the imbalance of forces. We can all be

agents of change" (Zhumasheva *et al.*, 2016, p. 1257). For the first time in human history, global changes in cultural perceptions of social, political and sexual roles in the interaction between men and women have taken place in this way. These issues have risen to the level of serious international discussions and appeals.

At the end of the twentieth century, a new interdisciplinary field of humanitarian research was formed and continues to develop rapidly, the subject of which is language and culture – linguoculturology. Few Western scholars are likely to be aware that behind the noun linguoculturology and the adjective linguoculturological lie realities, they may not be entirely familiar with. Most will no doubt unhesitatingly assume that the Russian term is just another way to call that area of linguistics, which in Western Europe, North and South America, Australia and New Zealand, is called cultural linguistics. Nevertheless, the observed discrepancy absolutely cannot be interpreted as a variation of terminology, as a reservation. Using identical terms to denote different phenomena and different terms to indicate the same thing, linguists do more harm than good, do not contribute to dialogue and interaction between scientific communities, complicate them (Peeters, 2019, p. 8). In linguo-culturology, the cultural semantics of language signs is studied, the formation of which occurs through the interaction of two codes – language and culture, respectively. Cultural linguistics is an emerging field that focuses on the relationship between language and cultural conceptualizations. Over the past decade, cultural linguistics has witnessed tremendous growth and development in terms of theory, methodology and application. The cultural-linguistic structure has been applied to several different phenomena inside and outside of language, culture and cognition, combining theory and methodological tools of various disciplines, such as cognitive psychology, complexity science, distributed cognition and anthropology (Kovecses *et al.*, 2021, p. 13). Since every person who speaks a certain language is also a person in terms of culture, language signs can perform a communicative function about culture. This shows the language's ability to express the cultural and ethnic mentality of the native speakers' egos. With regard to the relationship between language and cultural conceptualizations, language can be considered as a "memory bank and mobile means" for storing and (re-) transmitting cultural conceptualizations. In the analytical structure of cultural linguistics, cultural conceptualizations taking the form of cultural schemes, cultural categories and cultural metaphors are encoded in language at the levels of morphosyntax, semantic/pragmatic meaning and discourse (Jie, 2019, p. 619). Cultural linguistics is now opening up a new platform for the study of the world English language by exploring the cultural conceptualizations underlying the various varieties of English, which can also be said

about every world language (Marziah & Sharifian, 2021, p. 524). The purpose of linguoculturology is to study how a language displays, translates or preserves culture in its units. In this discipline, the term ‘concept’ is widely used, referring to an understanding of the cultural milieu in the mind of an individual.

A linguoculturological concept can be formed only with the help of an individual’s native language. An example of how culture and language are connected is the word-concept of “bread”. This is a demonstration of how an ordinary thing can be a symbol of high spirituality, and units of everyday vocabulary can be constants of culture. Bread is understood as a specific product, further, as the most important product and as a symbol of food in general, or more globally – a person’s earnings, that is, it is obtained with difficulty, therefore, a symbol of existence and life itself. Related meaning – bread is shared with a guest, with a friend, so it can also be understood as a symbol of hospitality, friendship. Background knowledge and, as a consequence, beliefs, as well as the place and role of the phenomena under consideration in the human value system play a key role in the formation and content of linguistic units embodying cultural concepts. Through language, not only the concepts of culture and its attitudes are stored and fixed, but they are also reproduced, reflecting the mentality of the people or individual social groups with each subsequent generation.

Kazakhstan is a country that successfully tries to solve problems and challenges related to its identity by forming a multilingual culture without too acute collisions or conflicts. The Constitution of the Republic of Kazakhstan establishes the priority of the Kazakh language as the basis of multilingual education. The multilingual reality of urban centers like Almaty and Astana is reflected in public signage, which commonly includes Kazakh, Russian, and English. Public transport systems, tourist hubs, and commercial spaces increasingly display trilingual information, enabling access for diverse audiences. Furthermore, daily community discourse in these areas frequently involves pragmatic code-switching, illustrating how linguistic practices adapt to Kazakhstan’s multicultural ethos. Educational policies support this multilingualism by implementing trilingual education frameworks that promote fluency in Kazakh, Russian, and English. These programs, starting from early education, emphasize Kazakh for cultural subjects, Russian for technical disciplines, and English to build global competencies. Yedgina *et al.* (2023, p. 89) and Jarlhoj & Valijärvi (2024, p. 23) highlight the success of such frameworks in fostering a linguistically versatile student population, contributing to a harmonious multilingual society. It arises from the need for harmonious interaction of the native language, which determines the nationality of people, and other languages, in this case Russian and English (Shokenova, 2019).

Aspect	Details
Language Policy	Constitution prioritizes Kazakh as the national language while supporting Russian and English.
Public Signage	Trilingual signage (Kazakh, Russian, English) common in cities like Almaty and Astana.
Code-Switching	Daily interactions often involve pragmatic code-switching, reflecting multilingual adaptability.
Education	Trilingual education frameworks: Kazakh (cultural subjects), Russian (technical disciplines), English (global competencies).
Legislative Measures	Decree of the Minister of Science and Higher Education of the Republic of Kazakhstan No. 479 (2024) mandates Kazakh language proficiency for citizenship, reinforcing national identity.
Assembly of the People of Kazakhstan (APK)	Mediates intercultural dialogue, organizes cultural events, and prevents conflicts.
Globalization Effects	Policies addressing cultural preservation and digital literacy mitigate risks of cultural erasure.
Migration and Integration	History of migration waves addressed through programs fostering linguistic and cultural integration.

Table 1. Challenges in intercultural communication

Kazakhstan serves as a compelling example of how to navigate the challenges of intercultural communication while fostering a multilingual and harmonious society. The country’s distinctive approach is rooted in its constitutionally supported trilingual language policy, which prioritises Kazakh while acknowledging the functional significance of Russian and English. As illustrated in Table 1, the key elements of Kazakhstan’s strategy encompass trilingual signage, educational frameworks, and legislative measures such as Decree of the Minister of Science and Higher Education of the Republic of Kazakhstan No. 479 (2024). The role of the Assembly of the People of Kazakhstan (APK) in mediating dialogue and preventing conflicts is also worthy of note, as is the commitment of the country to promoting intercultural harmony. These endeavours are further bolstered by the implementation of innovative policies that address the repercussions of globalisation on local cultures. This ensures that the preservation of cultural heritage and the integration of modern communication technologies function in a symbiotic manner to safeguard Kazakhstan’s cultural and linguistic diversity.

The definition of dialogue of cultures or intercultural communication is explained in the term itself – it is communication and interaction of people belonging to different cultures. The topic of intercultural communication is particularly acute at the beginning of the XXI century, as a consequence not only of transnational and large-scale processes of globalization, which generates motives of interest in other cultures, their mutual enrichment with experience and originality, but also as a consequence of political, economic, migration, and other global crises that lead to a conflict of cultures, which is also a type of intercultural communication. The history of independent Kazakhstan has several major migration waves. Each of them is associated with some kind of economic downturn, be it the 90s and the noughties, when more than 2.2 million people left the country, or the global crisis of 2008-2009, which affected the macroeconomic situation of the state. A new rise in migration outflow began in 2014, remembered for the devaluation of the national currency and the reorganization of the government (Osipova, 2021).

The process of intercultural communication often encounters numerous obstacles that can impede mutual understanding and dialogue. These challenges stem from a combination of linguistic, cultural, technological, and global influences, which, if unaddressed, can escalate into significant conflicts or misunderstandings. Table 2 outlines the primary challenges faced in intercultural communication, including language barriers, cultural misunderstandings, stereotypes, and the complex interplay between globalization and cultural identity. By identifying these challenges, this research emphasizes the importance of targeted strategies to foster effective intercultural dialogue, particularly in contexts like Kazakhstan, where diverse cultural and linguistic groups coexist.

At the same time, new opportunities are opening up for various forms of communication, communication and mutual understanding thanks to technological progress. Globalization has significantly impacted local cultures, introducing a dynamic of cultural blending and, at times, erasure. The prevalence of a globalized digital culture often leads to the marginalization of less dominant cultural expressions, as global trends overshadow local traditions. Policies supporting digital literacy and cultural preservation must work hand-in-hand to address these challenges. Digital communication has revolutionized the way cultures interact (Iasechko *et al.*, 2020, p. 302). Platforms such as social media foster real-time exchange of cultural artifacts and narratives, but they also risk trivializing or misrepresenting complex cultural identities. For example, the global reach of platforms like Instagram allows for the sharing of cultural traditions, but these representations are often shaped by algorithms prioritizing entertainment over

Challenge	Description	Example
Language Barriers	Inability to communicate effectively due to differences in language or dialects.	Misunderstandings between Kazakh- and Russian-speaking individuals in Kazakhstan.
Cultural Misunderstandings	Divergence in values, norms, or traditions leading to conflict or misinterpretation.	Misinterpretation of non-verbal cues like gestures in intercultural settings.
Stereotypes and Prejudices	Preconceived notions about a culture hindering open dialogue.	Generalizations about the attitudes of ethnic minorities.
Globalization vs. Cultural Identity	Marginalization of local traditions under the influence of globalized cultural norms.	Replacement of traditional Kazakh crafts by mass-produced global products in urban areas.
Technological Impact	Risk of oversimplifying or misrepresenting cultural identities on digital platforms.	Social media reducing complex cultural traditions to entertainment-focused content.
Economic and Political Factors	Migration and economic crises creating tension between cultural groups.	Economic downturns in Kazakhstan leading to migration and associated cultural integration issues.

Table 2. Challenges in intercultural communication

authenticity. This raises questions about the long-term impacts of such interactions on local cultures.

There is a close connection between the teaching of foreign languages and intercultural dialogue, since every communication with a foreigner, especially the study of the ego language, is the practice of intercultural communication, because the words of another language reflect a different idea of the world and its understanding (culture). Kazakhstan has been implementing a strategic language policy for 10 years and the government has presented the State Program for the Implementation of Language Policy for 2020-2025. The objectives of the program are clear,” the policy emphasizes. “They include increasing the use of the Kazakh language in international communication, fostering the linguistic capital of Kazakhstan’s citizens, ensuring the continued functionality of the Russian language within the communicative and linguistic space, and promoting the

development of the languages spoken by ethnic groups. Ultimately, the goal is to enhance and multiply the linguistic resources of all citizens of Kazakhstan” (Mamin, 2019). But even overcoming the language barrier does not guarantee mutual understanding in the process of intercultural communication. The specific features of the culture of another people, such as household culture, traditions, mentality, are integral elements of intercultural communication. “Today, the Assembly of the People of Kazakhstan (APK) and the councils of public accord of the APK in the regions carry out this activity on an ongoing basis. For 25 years of the APK’s activity, an intercultural dialogue has been established, conflict situations have been prevented” (Kozlova, 2020).

4. Conclusion

In the course of this work, language is considered as the main means of the communicative function of mankind. The descriptive formalisms of the paradigm of speech and language, which were used in linguistic research from about the end of the 1950s of the last century to the present, were partially investigated. Other functions in the process of human communication, such as accumulative, conceptual, and others, are also established. From a linguistic and philosophical perspective, the connection between the use of the communicative function of language and the structure of human consciousness is described. The structure of the use of language and ego of culturally marked individual units in the formation of communicative processes is presented. The prerequisites for understanding these linguistic units in the guise of background knowledge, which contain information about the processes of historical development, are revealed. Conclusions are drawn regarding the complex of meanings required for historical and linguistic analysis and ego results reflected in the language. Separate civilizational groups of mankind are

outlined by means of a linguistic marker of belonging. The concept of culture in the discourse of non-material aspects of public life is analyzed. Examples of sociological works for the analysis of the social and economic structure of society in the ego relationship with the field of culture are given. The spatial, psychological, temporal, prerequisites for the expression of a person’s identity as an exponent of a separate cultural group are comprehended. The issues of global cultural changes in the perception of social, political and sexual interaction of the sexes at the beginning of the XXI century are also touched upon.

The consideration of linguoculturology as a new, interdisciplinary, humanitarian field of research is presented in detail. Differences in the concretization of the understanding of the term itself among Western, English-speaking researchers and researchers of linguoculturology in the Russian-speaking space are noted. In addition, a serious development of the theory, methodology and application of cultural and linguistic structure has been noted, especially in the last decade. In the discourse of the interaction of language and culture, the communicative function of language about culture is highlighted as the ability to express the identity of the ego of native speakers. The purpose of research in linguoculturology and the concept of its formation, with the example given, in connection with the use of language are outlined. Kazakhstan was chosen as an example to describe the environment in which intercultural communication takes place, as a country in Central Asia with a successful case of opita for solving problems and challenges in the field of dialogue between different cultures. Based on references from the Constitution of the country, the presentation of parts of the strategic state program for language development, examples from the survey of migration waves of the population and the education program concerning the teaching of foreign languages as a direct practice of intercultural communication, a study of the problems of interaction between language and culture was completed.

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Scenographic Space and Its Construction

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Abstract

The relevance of the study lies in the analysis of the changed role of scenography in modern theater art as a dynamic element of the development of dramaturgy and performance. The aim of this research is to explore the history and chronology of scenography's development, examine the interaction between theatre and architecture, and assess how stage space, shaped by scenographic principles, can influence cultural development. The study methodological approach was a search and theoretical analysis of publications, aimed at studying of the art of scenography. The author of this article used the method of cultural and historical analysis, biographical method, theoretical method, method of figurative-stylistic analysis, as well as the cultural approach. As a result of scientific study, the author determined the quality of the mutual influence of architecture and scenography. The author also analysed a number of ways with which


the space functions, from the practical arrangement of the audience and the site design for performance, to the capacity of the space and the architecture of the theatre itself. This research is practically significant for the study of scenography as an art form and its practical application in contemporary theatrical production.

Keywords

Theatrical Stage • Performance • Crises of Spatial Construction • The Art of Scenography • Theatre

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1. Introduction

The theatre is not only a place that is defined by actions that it contains. First of all, the theatre is defined by the space that is organised in it, both on the stage, through the scenography that establishes the performance world, and the general qualities of the space. Each era leads to a wave of new search queries in scenography, as a result of which many innovative design solutions are created, based not only on improving the stage mechanisms, but also on changing the space of the theatrical stage and the hall itself. All these mechanisms, as well as the properly created theatrical space, make it possible to create modern productions that are unique in artistic expression. For example, Aripova (2022), in their study of scenography as a means of creating an atmosphere in a theatrical performance, state that theatrical performances are the most multifaceted form of mass art, and its atmosphere is created much earlier before it is held. This is true, because it is scenography that creates the atmosphere of a theatrical performance.

But Bulgakov (2022) thoroughly studied in their study of the art of scenography, its features and innovations, where they paid special attention to the director. According to them, the success of a theatrical performance is created by each team member, but most of all depends on the director. And it should be agreed with this, because the director of the theatre is responsible for administrative issues, the stage workers ensure the safety of the artists, the actors play for the audience, the dancers create the mood, but it is the director who performs the production and is responsible for the atmosphere on the stage in general. In most cases, the quality of the performance depends on the director, because it is the director who selects the cast, the theatre repertoire and, most importantly, the productions aesthetics (Pogrebnyak, 2023; Dugnani *et al.*, 2023).

In turn, keeping up with the times, Thornett (2020), a well-known stage designer and teacher at the University of the Arts London, in their work on the scenographic potential of immersive technologies, points out that virtual and augmented reality guarantees a new paradigm for the practice of the art of scenography, which is fundamentally different from digital media of a different kind. In addition, Thornett, based on personal experience, states that the perspective of scenography will provide a general idea of how immersive technologies can be used to create an emotional experience for the audience at performances in the theatre. They consider the scenographic environment that immersive technologies make possible, both the specific possibilities they offer to scenographic practice, and the accompanying material aspects of the virtual environment. O'Dwyer (2021), who uses the digital media theory to study the

modern understanding of extended scenography as a spatial practice, spoke about this in their book on digital scenography. Indeed, scenography of the 21st century is highly dependent on modern digital technologies and represents an area where art can explore new methods and challenge the knowledge limitations.

It is important to note that the art of scenography is used not only within the theatre for staging operas and ballets, but also in other creative arenas. For example, Thornett & Crawley (2022) in their work on scenographic strategies studied this issue from a different angle. Thus, studying how scenography works in terms of an exhibition, the researchers came to the conclusion that scenographic exhibitions as embodied multisensory experiences are the thread that somehow consists of the strategies of embodiment, mediation, immersion and activation. These strategies create affective, sensual, phenomenal experiences by scenographic theatrical apparatus. However, it should be admitted that in recent years exhibitions have had to move to fully virtual online experiences, and new virtual and hybrid forms of exhibition scenography are still emerging, which should be interesting to future researchers in this art area. "Creating a space for dramatic self-expression" is a task that scenography should solve. It is no longer a matter of creating a two-dimensional set, but of working on the real and specific stage space, using it for what it is: a tool and platform for experimentation.

Therefore, the purpose of this research work is to study the development history and the formation chronology of the art of scenography, as well as to analyse how theatre and architecture come into contact, and also to find out whether the space created by the scenography laws as a stage space can positively affect the cultural development of users.

2. Materials and Methods

The methodological basis of the research work was the method of cultural and historical analysis, biographical method, theoretical method, method of figurative and stylistic analysis, as well as the cultural approach. Using the method of cultural and historical analysis, the author of this article was able to study the art of scenography development in the theatre, in particular the crisis stages in the scenographic space construction that are the stages of the art of scenography development. Also in the research work, a biographical method was used due to which the masters of the art of scenography were studied and covered. With the help of a theoretical method, data were summarized, with the help of which empirical material was analysed for further distinguishing of the central tendencies in the development of modern scenography

and its prospects for the theatrical future. The author involved the method of figurative and stylistic analysis of the scenographic space and its construction, and also used a cultural approach that helped the author of the article to understand the scenographic process in terms of both artistic culture and theatrical art in particular.

In this research, a variety of data sources were utilized to ensure a comprehensive understanding of scenography and its historical development. The primary sources include archival materials, such as historical documents, theatre production records, and stage design sketches, which provide firsthand accounts of scenographic practices and innovations. Interviews with renowned stage designers, directors, and other theatre professionals were also conducted, offering insights into the personal experiences and creative processes behind the evolution of scenography. These interviews allow for the exploration of subjective interpretations and the cultural significance of scenographic space in contemporary theatre. Additionally, secondary sources, including books, journal articles, and critical essays, were used to contextualize the primary data and support the theoretical framework of the study (Brejzek, 2015; Von Rosen, 2021; Aripova, 2022). Together, these sources are crucial for understanding the dynamic interplay between scenography, theatre, and architecture, and their impact on the cultural development of performance art.

In this scientific article, the author used a large number of information sources from both Kazakh, Russian and American researchers. This scientific work that studied the history of the scenographic space formation, as well as its construction, was carried out in three successive stages. Such structuring was carried out by the author of the scientific study for a clear systematisation of the collected thematic information base and a thorough study of the topic of scenographic space, as well as its construction in a theatrical environment.

In the biographical method, the selection of case studies or examples is guided by specific criteria to ensure their relevance and facilitate replicability. First, the chosen individuals must have made significant contributions to the field of scenography, particularly in the context of theatrical practice and space construction. These figures are selected based on their influence on the development of scenographic art and their direct involvement in pivotal theatrical productions or innovations. Second, the cases should be representative of key historical or cultural shifts in scenography, particularly those reflecting crises or turning points in the field, such as changes in spatial construction or theatrical aesthetics. Furthermore, these case studies should provide insight into the evolving relationship between theatre and architecture, and how their integration has shaped scenographic practices. Lastly, the cases are chosen based on the availability

of detailed biographical and contextual information, allowing for in-depth analysis and comparison. This ensures that the study can be replicated with clear and consistent methodology.

In the work on the first stage of this scientific article, the author collected and performed a systematic analysis of the previously accumulated information, which in turn helped in forming the main problems of studying scenographic space and its construction, as well as in identifying the main crises of spatial construction based on dialogues and debates between famous philosophers and researchers of their time. Also, at the first stage of the work, the author of the scientific study identified and analysed the main nonverbal codes of theatrical art, which have a scenographic aspect.

At the second stage of the research work, an analysis was conducted according to which the author of the article established the main focuses in this study of the scenographic space and its construction within the theatre. Also, at this stage of the work, the main basis for the construction of the art of scenography in the modern theatrical space was drawn up and the ways of developing scenography within the theatre were studied through the analysis of thematic literature. During this stage, studies that helped to form new trends in the art of scenography development were considered, as well as the main factors that do not allow the art of scenography to actively develop in the Republic of Kazakhstan in particular.

During the course of work on the last stage of scientific study, the author summarised the results that they formed during the work on the study topic of the scenographic space, as well as its construction. These results that were made by the author during the course of work on the article, in turn helped the author of the article in summing up the general results of the study the scenographic space construction.

3. Results

3.1. Historical Evolution of Theatrical Space and Scenography

The theatre history has always been a symbiosis of the development of dramaturgy and the space in which art takes place. Despite the fact that the spatial construction system is only a technique of symbolic expressiveness in the art of scenography, the architecture of the theatre building has evolved over many centuries from the traditional ancient Greek amphitheatre with its exceptional acoustic qualities to ultramodern multifunctional spectacular complexes, the theatre is still a space that has attracted and continues to attract the attention of

art lovers. Theatrical space is the work of the artists who create it and the work of stage designers who abstract it. Also, theatrical space is experienced by the inhabitants who are immersed in it and by the audience who view it. Space whether it is a suspended pause, empty space, empty room or boundless space is working. Not only does it change as the performers move in it, but the space itself also provides off echoes of previous events, whether there are memories about previous performances or traces of past stories.

As a concept, scenography has been studied over the centuries by philosophers, scientists, artists and playwrights, but space still remains complex and elusive, although it is the fundamental immaterial form used by designers who is creating venues for theatrical performances. A stage designer thinks about space in action, how they can create and break it, what they need to create the right space, and how it can be constructed using form and colour to improve the actor and the text (Berdynskiykh, & Iakovlev, 2024). It is important to understand that the space of the auditorium and the stage is one of the most important tools of the art of scenography in the modern theatre. It is interesting that stage workers put a completely different meaning into the “scenography” concept than, for example, architects. In the phrase “the art of scenography”, a theatre worker sees the work of art designer and organizer of the theatrical space, but an architect-designer has a broader vision of these words, including stage technology (Kozhevnikov, 2021). In turn, the planning and improvement of the architectural design of the scenographic space is used as a presentation of the architect’s intent, and exactly in this the artistic modelling in theatrical scenography is produced. An architectural model in a theatrical space is a three-dimensional image of a work that is designed or exists greatly reduced in comparison with the present (Lanchak, 2023). Such a model in the theatrical space can be any building, various structures, both an architectural ensemble and a city. Even in the very etymology of the “model” word there are Italian roots “maquette”, where it means “sketch”. Various degrees of accuracy of architectural model within the theatrical space are possible, which creates a huge resource for the master of scenography to bring their creative idea to life (Pushkareva *et al.*, 2021). But despite the fact that architectural modelling is actively used in the art of scenography, the main work form of a theatrical stage designer is the space itself.

Historical research of Kazakh theater reflects the evolution of scenography and its interaction with cultural changes in Kazakhstan. From traditional performances, which had the form of folk dramatic rituals and epics, the stage was often a natural environment, without a clear organization of space. Traditionally, scenography

did not have a formulated concept, and the role of space was fulfilled by natural conditions and simple elements such as costumes, music and gestures. Traditional theater did not involve the use of the stage as a separate element of the performance, and more attention was paid to acting and the verbal component (Bilous, 2024). During the period of Soviet power, theater in Kazakhstan began to develop under the influence of Soviet cultural standards. Scenography became an important part of theatrical practices, and the use of geometric forms, abstractions and symbolism became the basis of stage design. Space, which was previously minimal or even absent, began to become an important element of the performance. Theater became an important means of spreading ideology, and scenography was used to emphasize socialist ideas through symbolism, massive structures, and abstract forms.

With the acquisition of independence in 1991, the Kazakh theater began to undergo new changes. The scenography became more flexible and innovative, a combination of traditional elements of Kazakh culture with modern Western theatrical practices appeared. At this time, artists are actively experimenting with new forms, using non-standard spaces, light, video art and installations that allow the audience to interact with the theater space. The space is no longer just a background for the action, it becomes an active element of the performance, which, together with the actor and the text, forms the overall meaning. It is important that modern scenography in Kazakhstan continues to combine tradition and innovation, which enables theater to be an important element of cultural revival and national identity.

In a globalized world, Kazakh theater integrates modern technologies, video mapping and interactive elements into its performances, which allows to create dynamic and changing spaces that respond to the emotions of the audience. The theater has become more open to international trends while preserving its national identity, and scenography in it continues to be the main means of expressing cultural ideas and artistic concepts. All these changes in the Kazakh theater testify to the stage’s ability to be not only a technical element of the performance, but also a cultural resource that actively influences theatrical practice and art in general.

In the theatre of the 21st century, there is a dynamic in the concept development of the event space and how even what seems to be a permanent space changes or collapses over time. Space should be considered as an integral aspect of the performance experience, reminding the viewer that it is never fixed but constantly changing in an active state of becoming. Despite the fact that in the traditional sense the space is considered to be three-dimensional, in which objects are located and

events occur, but this volume is never static. Its forever-changing nature suggests that a fourth dimension of space, time, should be recognized. Some play games with the outer space, searching for its metaphor and meaning in search of a dramatic space definition. Space is part of the scenographic vocabulary. The term “scenography” itself appeared at the beginning of the 20th century (Hammoud, 2022), but the very phenomenon of the art of scenography has been known since the beginning of the theatre. This art existed under other names, and because the term components date back to the play era, therefore the literal translation of the term means “drawing the scene”, but it can be considered not as drawing for the scene, but as drawing in it or along with the scene. In modern performance practice, this term has come to the meaning of the complex relationships between space, object, material, light and sound that define the space and place of a performance.

3.2. Conceptual and Theoretical Foundations of Scenography

An important factor for the art of scenography itself is the fact that the theatre scenography, which was usually perceived only as an object or background in the theatre, comes to the fore as an active form of the stage work that changes the construction of the scenographic space. The rejection of the perception of scenography as a static and passive part of the performance reveals its significance as a resource full of perceived meanings (Von Rosen, 2021). But scenography as an independent art has come a long way to becoming in its modern form and understanding. The art of scenography suffered three spatial crises of spatial construction (Figure 1).

The first crisis in scenography for Brejzek (2015) was the debate between the philosopher Leibniz (1646-1716) and the British physicist Newton (1642-1727). Leibniz synthesised the spatial and performative due to which there was a great scenographic shift. As the second crisis, Brejzek name in their work the positions of the Austrian architect Loos (1870-1933) and the German theatre historian Herrmann (1865-1942) with their calls for abstraction in architecture and theatre. A manifesto of Loos in 1908 with the title “Ornament and Crime” and Herrmann’s essay in 1931 “The Theatrical Experience of Space” show exactly how the figures of surface, space, and the viewer strengthen their call against the representative spaces of the nineteenth century and for the transition into modernity beyond their disciplines. These statements showed that the position of A. Loos on the surface was misunderstood in later architectural debates, which equated “surface” with “scenographic” that had a negative connotation.

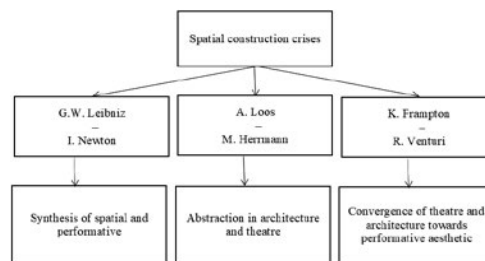


Figure 1. Schematic representation of space construction crises. Source: The scenographic (re-)turn: figures of surface, space and spectator in theatre and architecture theory 1680-1980 (2015)

The third crisis for Brejzek (2015) occurred as a result of the articulation of the spatial and performative turns, as well as the development of a convergence of theatre and architectural practice towards a performative aesthetics. The debate between the American architectural theorist Frampton and the architect Venturi is a modernism defense against the apparent rise of postmodernism and its formal eccentricity. Thus, the art of scenography that has survived three cultural “crises” are “shifts” in the spatial theories and practices of theatre and architecture. It is due to the scenography ontogenesis as art they demonstrate a transdisciplinary understanding of “scenography” and actively participate in the ongoing negotiations about the triad of space, surface and viewer in both the production of space and the production of meaning. Brejzek’s (2015) concept of the “performative aesthetics” in the convergence of theatre and architecture can be observed in modern scenographic practices that integrate dynamic, interactive environments. Contemporary theatre increasingly uses technology to create spaces that evolve with the performance, enabling the scenographic space to be as active and performative as the actors themselves. This reflects Brejzek’s idea of scenography not just as a static backdrop, but as an integral, changing component of the theatrical experience.

3.3. Functions and Elements of Scenography

The performance scenographic basis is usually made up of scenery and costumes, on which the main semantic load is assigned. But it is important to understand not only its elements, but also its functions. There are three main scenography functions in the traditional sense (Figure 2). The character function is the inclusion of the art of scenography in action on the stage, independently and unconditionally significant material and physical, plastic, illustrative or any other character. The game function of scenography is expressed in the performance in creating costumes for actors, applying makeup or masks, material accessories, in transforming

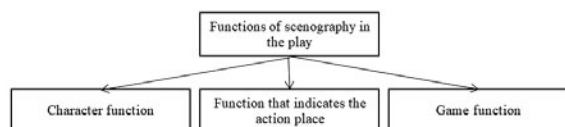


Figure 2. The main functions of the art of scenography in a classical theatre performance. Source: Scenographic solution for the play “The Secret of the Romashka Cafe” based on the play by Sergei Belov “The Secret of the Romashka Cafe”

the appearance of artists themselves, and also, indeed, in their stage play. The last main function designates the place of action in the performance, and only it consists in organising the stage space in which the performance events already take place.

Due to a large number of expression means, the atmosphere of a theatrical performance is arisen. It is with the help of costumes, light, sound, scenery that the viewer sees the whole picture that the director wants to show. It is also important to remember that scenography is not only about transforming the stage, it is also about transforming the artist on the stage. For example, non-verbal components in scenography play a very important role that allows filling the play text with new meanings and “revive” the words, making them colourful and real for the audience in the theatre hall. The main non-verbal codes in the art of scenography are plastic and musical codes (Figure 3).

A formalised language, onomatopoeia or sound stylisation is usually called a musical code, but a plastic code in the scenography space is information in which the author, that is, the director, screenwriter or choreographer, expresses the concept intended by the director using the movement of the performer or scenography. Undoubtedly, non-verbal forms can both distort the script written by the author, and create completely new realities and, as a result, new works. Each actor on their stage are able to transform with the help of their own body using precisely “foreign” non-verbal components and mastering them (Yevseyeva, & Kozyreva, 2015). It is important to understand that, for example, in the Republic of Kazakhstan, in terms of increasing competition among Kazakh theatres, it is important to introduce modern methods and principles into the directing and staging process (Bakirova, & Kussanova, 2020). It is the director who is responsible for the production, but the stage designer is responsible for the construction and organisation of the scenographic space as an elementary aspect of the creative process, and not just as a practical solution of the production. When working with scenographic space, the stage designer should consider the very nature and qualities of this place, the place of performance (Lewinski *et al.*, 2019; Andresyuk, 2024).

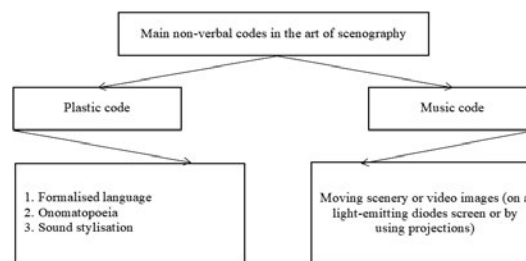


Figure 3. Main non-verbal codes in the art of scenography. Source: Plastic codes in modern stage spaces of Kazakhstan and Russia: Astana and Sochi theatrical performances

A comparative analysis of traditional and modern scenographic practices in Kazakhstan reveals significant changes in approaches to the creation of theatrical space, especially taking into account the influence of the latest technologies on theatrical production. Traditional scenographic practices in Kazakhstan preserved the influence of culture and art inherent in national traditions. In its early stages, theatrical art was often based on simple but expressive stage elements used in folk performances and rituals. The scenography was mostly functional, with minimal changes in space. Sets were traditionally limited to natural materials such as fabrics, wood and other available resources, the preservation of which within tight budgets was often an important aspect of the theatrical process. Theatrical space was simple and mostly defined by the boundaries of the stage, without serious integration with the audience space.

Modern scenographic practices in Kazakhstan, especially after gaining independence, have undergone significant changes. Today, the stage is not only a space for action, but also an interactive element of the performance that actively interacts with the audience (Isak *et al.*, 2023; Bohatyriova *et al.*, 2023). One of the main differences is the use of digital technologies, which radically change the approach to scenography. Thanks to projections, video mapping, interactive installations and modern light and sound effects, the theater space has become more dynamic and changeable, which allows creating new realities for the audience. Digital technologies make it possible to create scenes that can change in real time, depending on the progress of the performance or interaction with the audience.

The influence of technology on theatrical production in Kazakhstan is manifested not only in the modernization of the stage space, but also in changes in the ways of interaction between the theater and the audience. Traditionally, the audience watched a theatrical performance from a certain distance, while today many Kazakh theaters are experimenting with interactive formats in which the audience becomes part of the performance, being able to move around the stage or even participate

in certain scenes. This is a result of the development of theater design, where the use of digital media greatly expands the possibilities for creating new theater concepts. Technological changes also have a major impact on the aesthetics of modern scenography, where traditional materials and forms are combined with digital tools to achieve new effects. Significant is the introduction of video art technologies and digital stage models, which allow creating projections that not only complement the physical space, but also completely transform it. This allows for flexibility and experimentation in the theatrical process, providing more opportunities for creative expression.

It is important to understand that the role of specialists of the art of scenography in organising the spaces of theatrical performances is especially important, mainly determining the creation of a general impression for the audience. Scenography is a vivid and central way for the director and stage designer to convey space and time in a theatrical work, and it also strengthens the atmosphere of what is happening on the stage, therefore, the art of scenography and its space are so important for theatre and art in general.

4. Discussion

Due to the active development of digital technologies, television and cinema, and most importantly the Internet, modern people perceive piece of information in a visualised and pretty easily accessible form. In order for the theatre to remain as before, a spectacular art form, our time and pace of life make the theatre to look for new visualisation ways, new languages for presenting events, new opportunities to present actions and feelings in the space of the theatrical stage. This is the art of scenography. Scenography is actively involved in any theatrical project. The purpose of scenography is not to create beautiful images, but to offer the theatre the principle of an active space in which the action of the stage setting can be inscribed. According to Tochilkina (2015), who, in their study of the theatrical environment, namely the essential semantic characteristics and conditions of its development, states that in modern cultural interpretations such traditional concept as “theatrical culture” is gradually being replaced by the category of “theatrical space”. This is true, because it is the space that surrounds the theatre audience, the stage actors and the stage workers behind the scenes, which emphasises the importance of the correct construction of this space.

In turn, the researcher of modern scenographic approaches in historical theatrical spaces Pantouvaki (2012) in their work emphasises that the theatrical space also includes the scene of the theatrical performance, mean-

ing the stage regardless of whether it is defined architecturally or not, as well as the space where the audience gather, as well as, in turn, the secondary theatre areas intended for the performance and backstage preparation. In this regard, since ancient times, architects have struggled with the fundamental problems connected with the organisation of stage space and audience space, in creating structures in which performance events can be placed. After discussing Pantouvaki’s (2012) perspective on modern scenographic approaches, it is important to consider how their ideas can be applied to contemporary scenographic practices. Author emphasizes that the theatrical space encompasses not only the stage itself but also the spaces for the audience and backstage areas, whether or not they are architecturally defined. This holistic view of theatre space challenges traditional conceptions of scenography as confined solely to the stage. In modern practice, this idea can be seen in the growing trend of immersive theatre, where the audience is integrated into the performance space, blurring the boundaries between onstage and offstage areas (Melnyk, 2024; Brait *et al.*, 2023). This approach encourages scenographers to think beyond the physical stage and incorporate the entire theatre environment, including audience movement and interaction, into the design process.

Scenography researcher Baimukhanova (2021) who considers contemporary art of scenography in their work using the method of phenomenological reduction, states that using technological capabilities that become everyday digital tools, it is possible to develop the visual culture of the theatre by the method of phenomenological reduction. Indeed, the new visuality as a layer of modern culture and art is an inevitable accompanying tool for the introduction of digital technologies and the application of the phenomenological reduction method in the scenographic space of the theatre. Baimukhanova (2021), who examines contemporary scenography through phenomenological reduction, provides another valuable framework for modern scenographic practice. The method of phenomenological reduction allows for a deeper understanding of the sensory and perceptual experience of the audience. By focusing on how space and elements are perceived rather than merely represented, scenographers can create more immersive and meaningful environments.

Karzhaubayeva & Khalykov (2017) used scenery in their work that eventually became full-fledged characters of a theatrical performance and ensured the absolute completeness and meaning of the aesthetic impact of this production on the viewer as a whole, as in their work in the play “Beauty and the Artist”. And the scenography of Geydebrekht is very simple and expressive, both with costumes and decoration systems, which always

corresponded to the ideas of the choreographers, Geydebekht also often used colour semantics in their work as a vivid dramatic technique (Urazymbetov, 2016). Bushen who is the author of sketches for scenery and costumes for more than 30 productions, is also very famous as a stage designer. The work of Bushen is distinguished by the complexity of the created images, as well as its connection with the classical traditions of the masters of the genre and European artists of the mid-20th century (Guruleva, 2020). Or, for example, the spaces of theatrical performances by Martaler in scenography by Fibrok. Fibrok in scenographic solutions used the stage, as a rule, dividing it into well-viewed, but functionally different zones. It combines several very characteristic locations, such as a waiting room, railway station, restaurant or hospital. In this case, several completely different spaces that could not be connected converged in a single place that gives rise to the heterotopy of the theatrical space (Sokolskaya, 2020).

Well-balanced scenographic construction is an important part of any theatre, but according to Nazarova & Karpov (2022) theatrical architecture is a special kind of architectural art that enlightens the theatre “ontological model”. It is important to remember that theatrical architecture may change due to the transition to a digital society, which will raise challenges connected with digital ethics (Wu, & Oktrova, 2024). And, as another researcher of the scenographic space Pavlova (2020) states that modern theatre is a theatre without a stage, without a hall and even without architecture. Well, perhaps this is so, but the modern theatre has a viewer, and the viewer already creates completely new requirements for the theatre, therefore, the theatrical space should be built to meet the needs of modern theatrical performances and their audience. It should be understood that to interest the viewer in the 21st century, to encourage them to attend performances, modern theatrical spaces should have non-traditional forms, and theatre courtyards or recreational areas that are located near the theatre building should be equipped as potential open areas for holding the most various interactive performances.

In turn, Tustikbaev (2019), in their scientific work trying to determine cause-and-effect relationships, which are the main feature of the theatrical performance success, as well as the profitability of consumable materials to their ratio of the artistic integrity of the performance solution, states that currently in the 21st century the most relevant components in the theatre are computer media technologies used in scenography, because based on the critical analysis point of view, the performance and artistic qualities of the production are an important component of success. It should be agreed with this due to the fact that one of the key points for the success of a production on the theatrical stage has always

been scenography and its construction. And since the world of digital technologies is steadily and at high speed absorbing theatre venues, as well as the viewing audience outside the theatre, it is necessary to move at the pace of their development to improve and develop traditional approaches to the art of scenography not only in Kazakhstan, but throughout the world.

In considering Tustikbaev’s (2019) perspective on the cause-and-effect relationships crucial to theatrical success, particularly the balance between the profitability of consumable materials and the artistic integrity of the performance, it is clear that the integration of computer media technologies has become an essential component of modern scenography. Tustikbaev argues that in the 21st century, digital technologies play a critical role in the success of a theatrical production, contributing significantly to both the performance quality and the artistic vision. This view aligns with the broader trend of incorporating digital tools into scenography, where the use of computer media has revolutionized the way space, light, sound, and projections are managed in performance settings.

Khalykov & Koyessov (2022) in their work on scenography studied the issue of scenographic art actualisation and found out that the theoretical concepts of the “Gesamtkunstwerk” ideas, that is, a completely new productive idea in the scenography of the modern theatre, which has a “collaboration” significance in terms of the rapid technology development. Having comprehended the ideas of “Gesamtkunstwerk”, it should be noted that it has a huge impact on the development of artistic styles of our time. According to another researcher Pisarchik (2020), it is highly likely that the performance will soon consist entirely of illusory projections than the theatre returns to its classical traditions, for example, a flat-arched decorative system will be used, but it is also highly likely that classical performances will use elements of modern technologies, for example, holograms or projections, which currently can be observed on the world progressive platforms. Also, the introduction of three-dimensional digital images in the art of scenography of the theatre as modern venues for performances through the active use of progressive technology of virtual reality will provide the necessary push to the future scenography development in the digital environment (Tabački, 2022). Perhaps the perceptual focus on sound and image will not seem very progressive, but a more modern perception of the matter of the art of scenography as an action, and not as an inherited object, allows the perception transformation in this peculiar type of scenographic space.

But first of all, it should be remembered that the constraining factors that do not allow the free development of the art of scenography and the theatre industry, in particular, in the Republic of Kazakhstan, such as

outdated technical equipment, stage machinery, etc., throw the cultural push back. At the same time, these difficulties produce an improvement in the adaptation and operation methods of specialised technical devices to modern conditions of theatrical art. In this case, it is pleasing that, for example, the Turkestan Music and Drama Theater is gradually introducing new generation technologies into the creative process of scenographic creation of performances, developing new algorithms for the performance of the theatre, as well as expanding the technological spectrum of combining innovative methods and techniques in the theatrical performance space (Karzhaubayeva, & Kopbassarova, 2021). The construction of a modern scenographic space is a critical issue in theatrical life, because it is the scenography that makes the viewer become filled with the emotional outline of the atmosphere. Ideas development, as well as the introduction of new forms of media art into the digital performances experience, suggesting the conclusion that the scenographic art development continues and undoubtedly requires new ideological solutions, and modern technologies can be or rather are this solution for the future theatrical space.

5. Conclusion

Scenographic art plays a crucial role in theatre, merging drama and space. This article examines the historical stages of scenography's development, focusing on crises in scenographic space construction, and explores the integration of digital technologies into modern scenographic practices. It also proposes new formats for constructing scenographic space in the digital environment. The

research highlights the importance of these findings for architecture, offering approaches that could positively influence its development and enhance cultural society. According to the results of this scientific study, it should also be noted that the studied scenographic space functions in the theatrical environment are of an exceptional character for stage construction. The study emphasizes the significant role of scenography in modern theatre, particularly in its capacity to attract audiences and enhance the overall theatrical experience. The development of scenographic art today is increasingly intertwined with advancements in digital technologies, offering new opportunities for creative expression and the construction of dynamic, interactive performance spaces. These innovations not only redefine the visual and spatial elements of theatre but also align with the evolving expectations of contemporary audiences, who seek immersive and engaging experiences.

The article underscores the need for ongoing research in scenography, particularly in the context of the rapidly changing digital landscape. As digital technologies continue to influence both the creation and presentation of theatrical works, it is essential to explore how these tools can further enrich scenographic practices and contribute to the cultural and artistic development of theatre. The author stresses that a deeper understanding of the integration between scenography, architecture, and digital technologies will help foster a more vibrant and relevant theatre scene, meeting the demands of the modern viewing audience while preserving the artistic integrity of the field. Future researchers are encouraged to delve into the issue of developing digital spaces for theatrical art, as well as analyse the development turns in the scenography area in the future.

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Bio

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Negative Influence of Incorrect Information on Facebook User Behaviour: Kazakhstan Case

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Abstract

The research relevance is determined by the growing influence of social networks, in particular Facebook, on the behaviour of Internet users. The study of the impact of incorrect information disseminated through social networks is necessary and important for several reasons related to the protection of public safety, active manipulation of public opinion and disinformation of society, undermining trust in the mass media and official sources of information, and cybersecurity violations. The study aims to analyse the impact of inaccurate, manipulative, and distorted information uncontrollably disseminated through the social network Facebook on the behavioural patterns of its consumers and the impact of the results of these patterns on

the social well-being, and economic and political stability of Kazakhstan. The study used the content analysis method to determine which type of incorrect information is encountered on Facebook in the media space of Kazakhstan and which of them receives the greatest response among users. The study concluded that Facebook posts elicit an active response from readers, which causes further misinformation dissemination, even though such information is regarded as highly credible in the absence of references to the source or evidence, causing negative user behaviour, such as disregard for security rules (physical, mental, epidemiological, cyber, financial); instigation of racial, religious and gender hatred; political inertness; use of social media for manipulation, fraud, defamation of public figures, financial fraud and propaganda. The study also determined publications on conspiracy theories posts (primarily related to the geopolitical situation, as well as the Coronavirus epidemic) and the domestic political situation in the country (primarily related to corruption scandals and specific political figures) receive the greatest response. The results of the study can be used to improve the level of cyber security and information literacy of the population of Kazakhstan.

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Keywords

Media Culture • Media and Information Literacy Indicators • Cybersecurity • Misinformation • Fact-checking

1. Introduction

This study is highly relevant due to the increasingly popular use of social networks as a source of news and important information related to the daily needs of the civilian population, the activities of activists and political forces, security and social stability, and a particularly large role in this process is played by Facebook, where users actively share information and personal opinions, use it as a platform for organising public and political activity, creating personal streaming platforms. The problematic aspect of this study is the understudied role of Facebook in spreading not only misinformation and propaganda, but also incorrect information: incomplete, unintentionally, or intentionally distorted information, manipulation, fraudulent schemes, cybersecurity attacks, and erroneous information. This lack of information causes many negative consequences, such as destabilising a country, inciting national or gender strife, misleading large numbers of people, and disregarding security, ethical and moral rules. An equally important consequence of underestimating the influence of Facebook is the lack of legal tools to control the creation and dissemination of incorrect information on the network, as well as the insufficient level of media literacy of the population.

These issues were studied by various international organisations, but also this topic was widely represented by such scientists as Tandoc Jr. *et al.* (2020), Altay *et al.* (2022) and those whose works were devoted to the dissemination of incorrect information and fakes through social networks, as well as the behaviour of users of such networks concerning incorrect information; Tifferet (2021), Tandoc Jr. & Kim (2023), Sampat & Raj (2022), who studied the personality characteristics of people who tend to share incorrect and fake information through social networks, their motives and patterns of action. It is also worth mentioning the studies of Kazakh scientists, such as Izenkova *et al.* (2022), which were devoted to the study of the influence of incorrect information on the level of trust in information sources during the Coronavirus pandemic, determining the peculiarities of the existence of the institution of reputation and the tendency not to trust the state mass media and official speakers. Omirzhanov *et al.* (2017) and Husiev (2019) studied the correlation between freedom of speech and national security in Kazakhstan, and Sabitov (2016) studied the issue of information security in Kazakhstan and concluded that state institutions often exploit the national interest defence argument to limit the freedom of speech. It is also worth mentioning the study of Yelubayeva *et al.* (2023) devoted to the formation of media literacy, as well as the use of social networks to obtain educational content. At the same time, the above-mentioned studies lack a clear focus on the circulation of

incorrect (especially unintentionally created) information in the Internet space of Kazakhstan.

It is worth noting that the source analysis reveals that the topic has been insufficiently studied in the context of recent changes in 2022-2023 in Kazakhstan, beyond the topics of security, freedom of speech, COVID-19 pandemic, political manipulation and propaganda, which are predominantly the majority of existing studies, and this study will aim to compensate for this, taking into account the development of a more complete picture of all aspects of the impact of incorrect information disseminated through the social network Facebook. Accordingly, this study has the following objectives:

- analyse social networks and their impact on information consumers around the world and, in particular, in Kazakhstan;
- determine the role of the social network Facebook in the information media space of the world (and Kazakhstan);
- formulate a definition of incorrect information and outline the aspects and nuances of this problem in the context of information virtual space;
- identify specific manifestations of incorrect data on the behaviour of Facebook users in the media space of Kazakhstan.

2. Materials and Methods

To achieve the set objectives, several research methods were utilized. The analysis method was applied to study trends in the influence of social networks and their popularity among the general population. It also helped examine the use of social networks to create and disseminate messages containing incorrect information. Additionally, it analysed changes in the level of trust in information shared on Facebook, considering the age and gender of users. The historical method was used to compare historical precedents of deliberate creation and dissemination of incorrect information. This method also examined reactions to such information by users, government representatives, and law enforcement agencies. The deduction method was employed to highlight general trends and identify the most significant ones for Kazakhstan's media space. This included examining the high level of incorrect and manipulative information used to influence the authority and reputation of political forces, public figures, and activists. The induction method was applied to study the unique characteristics of individual behavioural responses by Facebook users. From these observations, general trends were formulated, reflecting the specificity of Kazakhstan's media space. The content analysis method was used to study topics

and the specifics of published materials on Facebook. This included examining posts that provoked behavioural responses from users in Kazakhstan.

The research materials included analytical reports with relevant statistical data on various aspects of the problem. These reports provided information such as the number of Facebook users, the prevalence of fake accounts, methods for combating misinformation, and the dynamics of trust in Facebook posts. They also covered user concerns regarding the spread of incorrect or fraudulent information. Additional data included analyses of user behaviour based on gender and age characteristics. Furthermore, Facebook posts containing distorted, incomplete, fraudulent, manipulative, propaganda, or intentionally misleading information from 2023 were examined (Central Asian Bureau, 2019; Dixon, 2024; Kemp, 2023; OECD, 2021; Vibrant Information Barometer, 2023).

The Facebook publications selected for content analysis were selected based on the principle of the highest number of reactions (likes, dislikes, reposts and comments), their freshness (no older than 2022) and the presence of incorrect information (obvious or hidden). Accordingly, the selection criteria were as follows: the presence of distorted, incomplete, erroneous or manipulative information; the presence of user reactions and user interaction with the publication; the presence of reposts (as an element of a mechanism for further dissemination of such information); and relevance (2022-2024 year of publication). The search was conducted based on post popularity, to which the other evaluation criteria were applied afterwards. If a publication met all of the above criteria, it was further distributed according to the topic (politics, health care, conspiracy theories), followed by an assessment of the impact of each topic in general and the content of the post in particular, which allowed us to identify trends characteristic of Kazakhstan's media space.

3. Results

3.1. Global social media user indices

The number of internet users is growing daily. In January 2023, the world's population surpassed the 8.01 billion marks, of which 5.16 billion are already Internet users, representing 64.4% of the world's total population. Of this mass, 4.76 billion are social media users, which is just under 60% of the global population and 92.3% of all internet users (Dixon, 2024).

According to the report by Kemp (2023), the number of Internet users is increasing by an average of 3% (137 million people) every year, with an average time spent on the World Wide Web of 2.5 hours, and this figure

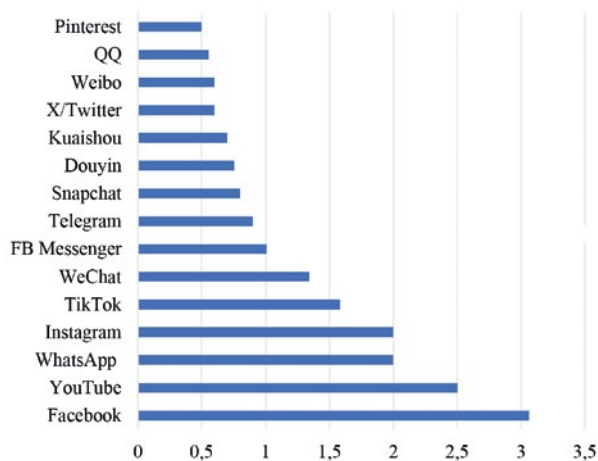


Figure 1. Most popular social networks worldwide as of April 2024, by number of monthly active users (in millions). Source: compiled by the authors based on Statista (2024c)

continues to grow steadily (by 2% per year on average). Of this population, 77.8% are over the age of 18, 46.3% are female and 53.7% are male. The United Arab Emirates (10 million users, 100% of the total population) (Statista, 2024d) and South Korea (47.6 million users or 92% of the population) (Kemp, 2024c) have the highest number of social media users as a proportion of the total population, while Eritrea (10 thousand users, representing 0.3% of the population) (Kemp, 2024a) and North Korea (Kemp, 2024b), where access to social media is officially banned, have the lowest. Reports of Statista (2024c) also contain data on the most popular social networks worldwide (Figure 1).

According to the metrics, Facebook is one of the most used social networks, with 3.065 million users (surpassing the next most popular resource YouTube by 2.504 million users). At the same time, it is slightly behind WhatsApp and Instagram in popularity (in terms of personal preferences). The report on the most popular media platforms by age and gender is presented below (Table 1).

Thus, Facebook is most popular among users over 55-64 years of age (17.0% of women and 17.3% of men), with a gradual increase in usage according to the age of the users. To assess the level of spread and impact of untrustworthy information on social networks, it is also worth noting the exact purposes for which social media platforms are used (Table 2).

As can be seen in Table 2, Facebook has a fairly high credibility as a source of news and current affairs information. Figure 2 shows the global statistics regarding the use of social media as a source of news.

At the same time, the 55+ age group shows the lowest levels of trust in news from social networks. (Figure 3).

Social platforms	16-24		25-34		35-44		45-54		55-64	
	F	M	F	M	F	M	F	M	F	M
Instagram	25.4%	26.6%	20.7%	18.8%	15.8%	11.6%	13.5%	8.7%	10.5%	6.6%
WhatsApp	12.6%	13.7%	14.0%	14.9%	15.6%	17.0%	17.9%	19.3%	20.0%	21.4%
Facebook	5.9%	8.7%	11.1%	13.7%	12.7%	15.3%	14.4%	16.0%	17.0%	17.3%
WeChat	8.6%	8.8%	12.4%	11.7%	15.7%	16.5%	14.8%	15.6%	12.8%	13.9%
TikTok	15.3%	9.4%	10.4%	6.5%	7.9%	5.6%	7.0%	5.3%	5.0%	4.2%
Douyin	6.4%	6.2%	7.6%	8.4%	9.8%	8.4%	6.7%	7.0%	6.0%	6.5%
Twitter (X)	3%	4.1%	2.4%	4.3%	1.5%	3.5%	1.7%	3.8%	1.9%	3.1%
Telegram	2.2%	3.3%	2.0%	3.3%	2.0%	2.9%	2.0%	2.6%	1.9%	2.7%
FB Messenger	1.7%	1.8%	2.4%	2.4%	2.4%	2.3%	2.6%	2.4%	3.0%	2.7%
Line	0.6%	0.6%	0.8%	1.0%	1.4%	1.4%	2.5%	2.2%	3.3%	3.1%

Table 1. The most popular media platforms by age and gender. Source: compiled by the authors based on DataReportal (2024)

Characteristic	Instagram	Facebook	Snapchat	Pinterest	Twitter (X)
Viewing photos	77%	65%	64%	59%	42%
Finding/shopping for products	11%	15%	5%	47%	7%
Watching videos	51%	46%	50%	21%	32%
Sharing content with everyone	45%	57%	46%	21%	32%
Sharing content one to one	31%	43%	45%	12%	20%
Networking	23%	33%	21%	10%	26%
News	18%	38%	17%	9%	56%
Promoting my business	9%	7%	6%	5%	7%

Table 2. The most common types of activity on social media platforms. Source: compiled by the authors based on Statista (2019)

The above indices confirm the high popularity of social networks as a source of news and trustworthy facts, as well as the control that Facebook has in this process. At the same time, according to the official statistics of the Meta platform (to which Facebook belongs), on average, about 50% of the content of users' news feeds contains messages from friends and content creators to whom they are subscribed (Solomons, 2024). From those, 17% of messages are defined as completely unrelated to users, not justified by the interests of the user or the chats and categorised as "alien". The researchers also note that in the majority of cases, news content does not contain links or other ways to instantly verify and validate it. Because of this, a readily available source of news and information on a wide variety of current events like Facebook is constantly confronted with content that is unintentionally or intentionally misleading and can be identified as harmful. According to data for 2023, during the fourth quarter of 2022 alone, experts

removed 1.3 billion fake accounts from the platform and 6.4 million pieces of content were prosecuted based on harmful information (bullying, racism, harassment, harassment) (Statista, 2024a). The record-breaking year was 2019, the year the COVID pandemic began when the Facebook platform removed a record 2.2 billion fake profiles. Fake accounts, according to Meta's definition, are accounts that were created to mislead, with malicious intent or to represent non-human beings or non-existent organisations. The dynamics of actions against fake Facebook accounts around the world are demonstrated on the Figure 4.

The problem is not limited to fake accounts, which are used, among other things, to disseminate untrue or distorted information, manipulation, and fakes. It is much more global and complex, as evidenced by statistics on the level of concern about the use of the Internet to mislead users, violate human rights and destabilise society. Figure 5 displays the ranking of concerns about the use

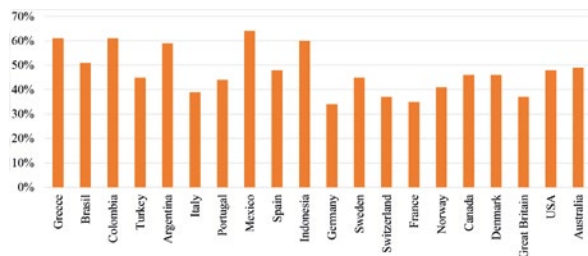


Figure 2. Using social media as a source of news. Source: compiled by the authors based on Statista (2024b)

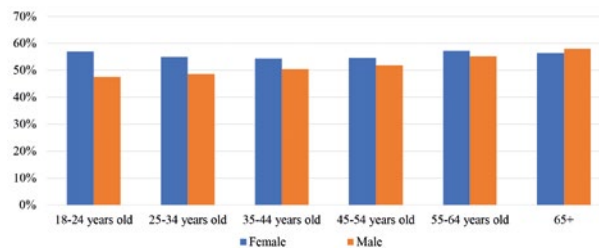


Figure 6. Concerns about incorrect information online. Source: compiled by the authors based on Statistics Canada (2023).

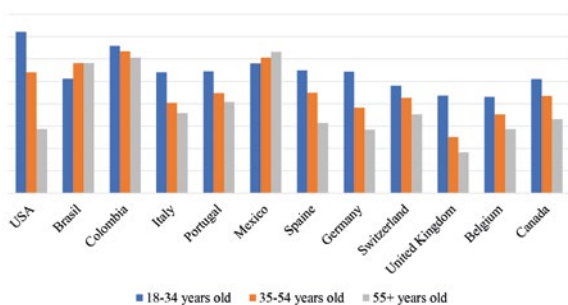


Figure 3. Level of trust in news on social media among age groups. Source: compiled by the authors based on OECD Going Digital Toolkit (2024)

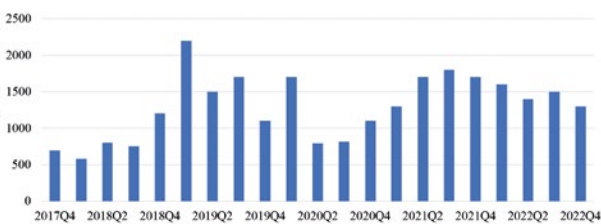


Figure 4. Actioned fake accounts on Facebook worldwide from 4th quarter 2017 to 4th quarter 2023 (in millions). Source: compiled by the authors based on Statista (2024a).

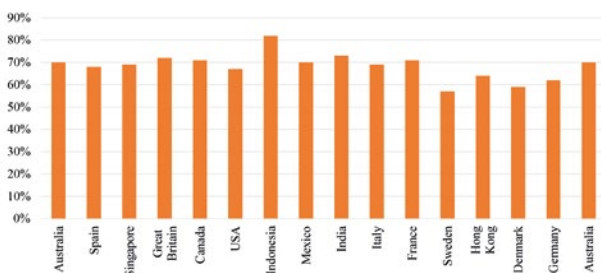


Figure 5. News consumers who are concerned about the spread of false information on social media in selected countries worldwide as of March 2023. Source: compiled by the authors based on Statista (2023)

of the Internet to spread incorrect information online by country (as a percentage of a country’s total population).

Figure 6 shows the distribution of concern regarding the use of the Internet to disseminate incorrect information online by age and gender.

It is also worth noting that the problem of using the Internet and social networks for (destabilisation of society, propaganda, and violation of human rights) was considered by Duffy *et al.* (2020), Roozenbeek & van der Linden (2021), Omar *et al.* (2024), Ren *et al.* (2023), Nistor & Zadobrischi (2022). Fundamental efforts towards understanding, conceptualising, and diagnosing problems in the information environment were carried out in the period 2020-2023. Significant contributions were made by First Draft, Computational Propaganda Project, Data and Society, Statista, Vibrant Information Barometer, and many other organisations, which devote their efforts to the analysis of misinformation and incorrect information circulating on the Internet and in social networks in particular. The situation can vary dramatically from region to region, and in regions such as Central Asia, it can be specific, which is justified by the current fundamental changes associated with overcoming the colonial past and, at the same time, the use of these countries as a platform for propaganda and manipulation by China and Russia.

3.2. Media space in Kazakhstan

In January 2023, the total population of Kazakhstan was 19.5 million. Of these, according to the data of the report by Kemp (2023), 17.73 million are active Internet users, and the Internet penetration rate in the country was 90.9%, which is one of the highest in the region. Figure 7 shows the level of digitalisation of the population in 2021-2023, which is a strong indication of the active use of internet access and social media.

Over the 10 years 2013-2023, the number of internet users grew from 10.9 million to 17.7 million, which is a fairly strong argument for assessing the impact that the internet and, in particular, social media has on the population of Kazakhstan. In January 2023, there were

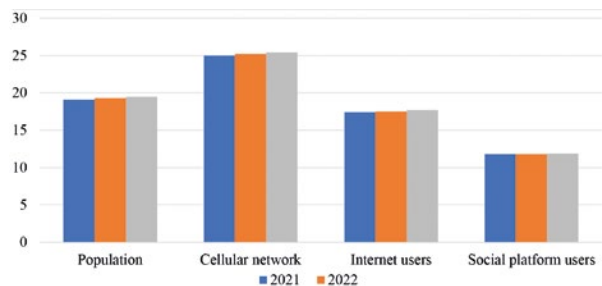


Figure 7. Key digitalisation indices. Source: compiled by the authors based on Kemp (2023)

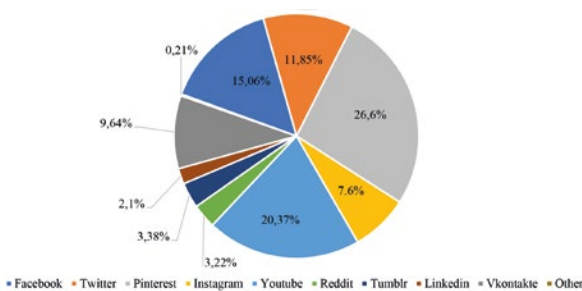


Figure 8. Social media web traffic for 2023. Source: compiled by the authors based on Kemp (2023)

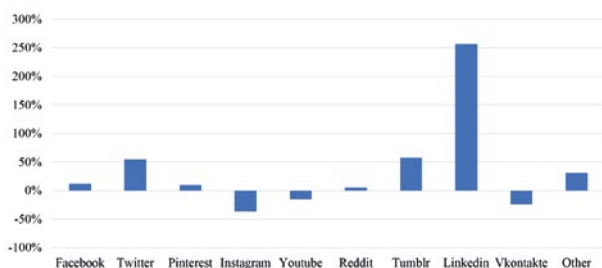


Figure 9. Change in social media web traffic over the period 2022-2023. Source: compiled by the authors based on Kemp (2023)

11.85 million social media users in Kazakhstan, equivalent to 60.8% of the total population, of whom 11.05 million were aged 18 and over, equivalent to 86.3% of the total population of that age. Of the users in Kazakhstan, 56% were female and 43.5% were male. Figure 8 shows the distribution of users according to the popularity of each social network.

At the same time, it is worth noting that although the statistics on the popularity of certain social networks fluctuate greatly from year to year, the trend of a decline in the use of V Kontakte (by -24.2% in 2023) is relatively stable, which is part of the general pattern of outflow from Russian and pro-Russian Internet resources and social networks. Figure 9 shows the changes in web traffic of social networks for the period 2022-2023.

These graphs show a slight, but stable growth in the spread of Facebook media platforms. The presented data demonstrates how widespread and popular social networks, in particular Facebook, are in modern Kazakhstan. Accordingly, the analysis of the impact of information disseminated on Facebook on the behaviour of users is relevant and appropriate. Numerous studies devoted to the consumption of information from the Internet and, in particular, social networks indicate that the information provided in social networks actively and successfully competes with official journalistic publications offline, and sometimes even surpasses them, including in the level of trust among consumers (Burnashev, 2015; Turdubaeva, 2018). At the same time, the issue of dissemination of incorrect information, especially intentional, is particularly acute, given the impact of such information on the behaviour and psycho-emotional state of users. The problems of increasing media literacy, control over the quality and truthfulness of information, and compliance with ethics on the part of content providers also become important issues.

Following the data presented in the Vibrant Information Barometer 2023 (VIBE) report (2023), since 2022, Kazakhstan's media market has become particularly saturated with "alternative media" – Telegram channels, TikTok communities, Facebook, and Instagram accounts. Young and middle-aged users are particularly focused on social networks to get information on a variety of topics, from current news and geopolitics to explanations about certain phenomena of reality (such as pandemics, international conflicts, and exchange rates). As the main source of information, the Internet simultaneously reduces the level of control over messages and publications, providing a wide space for fakes, misinformation, incorrect information, and Internet fraud (Abdrakhmanov *et al.*, 2024).

The Kazakhstan government was funding media on the Internet in an attempt to gain the attention of content consumers and strengthen information security, but this approach proved ineffective, giving rise instead to propaganda resources and overly obvious pro-state approaches to content creation. At the same time, VIBE notes the continued growth of interest in Internet sources of information and the creation of instruments of interaction between the state and citizens in this area (eotinish.kz, dialogue, egov.kz are the most representative examples). These resources, as well as platforms in social networks, often become an effective tool for defending human rights, rapid communication and solving acute problems of the residents of Kazakhstan. In addition, social media content caused several real changes, such as the reduction of illegal public procurement or the resolution of corruption scandals.

Given the existence of the mobile version of Facebook, people are becoming more and more active on this platform, demonstrating tendencies to get involved in volunteer and charity activities, discussing topical issues, and solving several acute social problems (Kovalchuk, 2024; Ronzhes, 2023). However, it is necessary to note the lack of sufficiently high-quality tools and techniques of personal data protection, which, in addition to controversial mechanisms of state blocking of undesirable content, creates dangerous precedents that threaten freedom of speech and the right to receive information, and somewhat hinders the creation of really high-quality alternative media in social networks. Regarding security, it is also worth noting that Kazakhstan has a special law that is designed to guarantee the protection of personal data, but in practice, there are regular problems with its application (Burnashev, 2015; Turdubaeva, 2018). There are occasional mass leaks of personal information, both commercial and, for example, medical, the use of personal data without the consent of their owners (as in the case of the leak of “Yandex” in March 2022, and Kazakhstan Mail (“Kazpost”) in the summer of 2022). The situation is worsened by low media literacy, which not only encourages trust in fakes and their active further dissemination but also facilitates the hacking of Facebook users’ pages for further use in disinformation of the population or propaganda.

3.3. Misinformation and disinformation

It should be immediately noted that inaccurate or false information is usually divided into two categories: inaccurate or untrue information (Misinformation) and disinformation (Disinformation). First Draft’s “Information Disorder” provides distinct definitions of information disorder, its consequences for democracy, public order, and reduced trust in the media and public institutions, and also gives clear characteristics of different types of incorrect information, which they divide into three types, of which the first two, namely Misinformation and Disinformation, are of interest (Trust but verify, 2022). The former is defined as “information conveyed without the intention to deceive”, while the latter is “incorrect information conveyed with the intention to deceive”. Both types of information have a thin line that in practice is quite difficult to distinguish, so misinformation is quite often perceived and characterised in the same way as disinformation, and in certain situations, they both have the potential to contribute to disorder, which can also be understood as contributing to the disruption of the integrity of information in political systems and discourse.

As defined in the same study, the category of misinformation includes the following categories of information:

fake content, untruthful content (created on purpose), fraudulent content, manipulative content, and fabricated content. The Oxford Internet Institute coined the term “computational propaganda” and defines the practice as “a collection of social media platforms, autonomous agents, and big data aimed at manipulating public opinion” (Pennycook & Rand, 2021). This study broadens the understanding of the threats that exist in the online space and clearly distinguishes between automated and human forms of online manipulation, as well as the intentional and unintentional acts of creating incorrect information. More importantly, this study provides insights into how behavioural, psychological and communication research not only provides a comprehensive understanding of the impact of incorrect information on social media users but also what countermeasures can be most effective.

Difficulties in defining misinformation and incorrect information and calculating their boundaries affect various aspects, ranging from the legal sphere (the lack of clear terms and evaluation criteria significantly complicates legal control and measures to regulate such information) to measuring the impact of such information on the consumer (on emotional and mental state, behavioural) (Kerimkhulle *et al.*, 2023). Since the study addresses “incorrect” information, it is worth clarifying its definition. According to the definition given by Jeangène Vilmer *et al.* (2018), incorrect information is information that contains errors, false statements, or inaccuracies. Such information can be disseminated unintentionally or to mislead. Its causes may be incorrect or insufficient data sources, errors in data collection, deliberate actions, incorrect interpretation or transmission of information, human factors, technical problems or failures in information processing and storage systems. In other words, both Misinformation and Disinformation can be considered incorrect.

According to the opinions of numerous researchers, incorrect media information can have a great impact on various aspects of Kazakhstan’s society and can be marked by high levels of public safety, especially when they relate to health, security and human rights (as, for example, in the case of fake news about the COVID-19 pandemic, which contributed to the spread of the virus and increased morbidity), can be used to manipulate public opinion and influence political and social processes (with the consequent increase in the incidence of the disease), and can be used to manipulate and influence political and social processes (with the consequent increase in the incidence of the disease).

In the context of studying the impact of incorrect information on users from Kazakhstan, it is worth citing the results of the study of Almaty Management University, which showed that 37% of respondents accuse the media of deliberately spreading false or exaggerated informa-

tion, 45% consider the media to be biased and partial, and 48% consider the media to be tools for supporting ideology rather than informing people (Vibrant Information Barometer, 2023). However, the peculiarities of the functioning of media resources do not contribute as much to the spread of incorrect information as social networks, which are characterised by minimal moderation. At the same time, VIBE researchers argue that the mass media of Kazakhstan, as a rule, has no such widespread deliberate spread of misinformation, as the editorial boards are officially responsible for fact-checking. The situation is the same about hate speech, where social networks are far superior to the media. As an example, the case of blogger Murat Abdild (111 thousand subscribers in TikTok, 40 thousand Instagram) received a 4.5-year prison sentence under the article “Incitement of social, national, tribal, racial, class or religious discord” (Kazakhstan: Famous blogger, 2022)

Scandals related to the topics of national enmity, national language, the Russian invasion of Ukraine, and other geopolitical situations are quite common on Facebook. Publications of a political and geopolitical nature often have serious consequences. They do not necessarily have to be straightforward, such as in the case of publications: “Arabs destroyed Kazakhs through religion” (2023), the author of which “predicts” that Arabs will conquer Kazakhs through various religious movements, “Prerequisite for turning Kazakhstan into one of the provinces of Russia” (2023), the author of which used manipulative techniques to incite nationalism, “They want to turn our country into a testing ground” (2023) or the video “Russia sent troops to Kazakhstan” (2022), which had 730 thousand views.

Such publications as “Kabyzbek’s teacher was arrested” (2023), which stated about the arrest of a famous Kazakh imam in Saudi Arabia (condemning the actions of the Saudi authorities), video “Israel attacked Turkey” (2023) (condemning the actions of the Israeli authorities, fuelling hysteria about the possibility of World War III), video “Israeli children in cages” (2023) (condemning the actions of the Palestinian authorities, fuelling the possible World War III hysteria), “Egyptians deliver water and food to Palestinians in Gaza” (2023) (fuelling hysteria about the possibility of World War III), video “The United States has planned to move to the territory of Ukraine” (2022) by Belarusian blogger Yuri Uvarov, in which he talks about the US plans to create a colony in Ukraine in case of a massive eruption in Yellowstone National Park and which gathered 2.4 thousand views, 1.9 thousand comments and 1.1 thousand reposts (condemnation of US actions, exacerbation of distrust regarding the motives and geopolitical decisions of the West), post “Russia single-handedly defeats more than 50 countries of the world” (2023) (distortion of the real geopolitical

situation in the region and its consequences), and even the video “Children are sold to gay couples in Belgium at a special fair” (2019) – a fragment of a Russian central TV channel “NTV” programme, filled with false and propagandistic information about the “decaying West”.

More blatant attempts to manipulate public opinion and stir up the situation can be traced in such publications as “Putin had a heart attack” (2023), “Kadyrov died” (2023) (which collected 4,632 reposts and 3,279 saves), the post “Detainees are being tortured! 5 people had their stomachs and veins cut open” (2023). At the same time, it is worth noting that Kazakhstan lacks effective mechanisms to protect against this kind of content, as the creators and disseminators of misinformation and unverified information bear no responsibility for their actions. Some figures also claim that the state-funded project stopfake.kz is engaged in refuting only those facts that they are ordered to refute (Vibrant Information Barometer, 2023).

According to the Vibrant Information Barometer 2023, ethical standards are one of the most significant problems in Kazakhstan’s media sector. Although there are journalism courses (offered at most regional universities) and training seminars from organisations such as Legal Media Centre (“Правовой медиасентр”), Adil Soz (“Адил соз”), Internews (“Интерньюс”), Foundation for Turkic Speaking Journalists (“Фонд тюркоязычных журналистов”), Medianet (“Медианет”) and others, ethical standards are not observed even in the official media, let alone content-makers on social networks. The creators of such content often ignore facts for the sake of creating a picture that would attract maximum influence, often despite the accuracy and truthfulness of the data. On the other hand, content makers and bloggers cover information that is often silenced by the official media (such as the detention of LGBTQ+ activists), which often attracts users to them and reduces the critical reception of the content created. There is an acute lack of the institution of reputation, which is particularly evident given how quickly all ethical violations are forgotten.

Along with additional codes, the Constitution of Kazakhstan guarantees the right to freedom of speech and access to information, however, in practice, there are constant incidents of violation of the rights of journalists and content-makers. For example, there is the case of bloggers Margulan Boranbai and Danat Namazbayev, who criticised Russian policies and actions, including the invasion of Ukraine, on Facebook. As a result, both were sentenced to five-year prison terms (allegedly for inciting ethnic hatred and calling for the overthrow of the constitutional order). Social networks often serve as platforms for communication, free discussion of pressing issues in education, culture, science, and media trends (Symonenko *et al.*, 2019; Otrishko & Kharkevych, 2024).

The role of activists and internet activists is increasing, and people listen to their opinions more readily than to government representatives (Shynkar & Levchenko, 2023). The most covered topics are political and social issues, as well as the formation and expenditures of the state budget (Vibrant Information Barometer, 2023). Independent sources more often show more obvious and harsh criticism, especially when analysing the activities of akims (heads of local self-government), and spending of local budgets. However, they are forced to rely on alternative sources of information, and because of this, cases of unintentional distortion of data are not rare. Complicating the situation are laws and initiatives adopted in Kazakhstan, such as the initiative of the Ministry of Defence, proposed in 2022, which envisages criminal liability for discrediting the army and disseminating false and destructive information during “special periods”.

Another important problem is that much of the content on social media lacks any analysis or contextualisation, leaving audiences with a limited understanding or misunderstanding of events. On Facebook, there are too few analyses of events, rallies, elections, and referendums. The use of multiple sources of information, reliance on facts and objectivity in content production is perceived as the norm, but non-professional content producers very rarely follow these recommendations. In addition, a detailed study of the impact of incorrect information on Facebook on user behaviour based on the analysis of specific precedents allowed us to formulate several consistent conclusions.

This is primarily a threat to public safety. As an example, fakes about COVID-19 disease are still circulating, which contribute to the spread of the virus and significantly complicate any measures aimed at controlling and suppressing the disease (Roozenbeek *et al.*, 2020; Zhang *et al.*, 2022). For example, in March 2021, a video circulated on Facebook claiming that worms were found in medical masks (Worms found in, 2021), which had a marked impact on the use of masks as preventive measures and consequently negatively affected the overall incidence of the disease in the population. Furthermore, amidst a rather popular fake that COVID-19 vaccines shorten male lifespan by 24 years on Facebook, a video about the Coronavirus supposedly “choosing men” gained popularity (7 million views) (Coronavirus chooses men, 2020). Here it is worth adding that in the latter example, in addition to the direct distortion of understanding of the principles of virus functioning (which led to a marked distortion in the perception of the virus by men and women, weakening the vigilance of the latter), propaganda of gender inequality was also disseminated, which stimulated not only imbalance in social relations, but also religious unrest (the comment that the army of the Antichrist will have more women,

and the coronavirus contributes to this selection) became quite popular.

Amid the high popularity of social networks as platforms for volunteer and charitable activities, fraudulent publications frequently appear on Facebook (Tkachenko *et al.*, 2024). Despite the awareness of users of the network about such precedents, Kazakhstan police continue to record appeals regarding the transfer of funds to such fake disabled people. Among fraudulent posts are, for instance, “Pay off the loan and be happy” (2023), which urged to use the services of a financial organisation supposedly helping to repay debts, or “President Tokayev signed a decree on credit amnesty” (2022) (a news report that Tokayev allegedly signed a decree on loan write-offs for socially vulnerable populations), which incentivised Kazakh citizens to transfer money to fraudsters or to take out new loans in the hope of possible write-offs.

Rather actively the methods of providing false, incorrect, or manipulative information are used to vilify political opponents, activists, volunteers, or civic figures, such as in the case of the publication “A Thick-faced Man Who Called for shooting people” (2023) directed against Toktar Aubkarirov (and accusing him of allegedly calling on the authorities to shoot people). “Who is the director of “Oyan Kazakh”?” (2023), a video accusing the director of “Oян қазақ” of being a member of a dangerous religious movement, the post “Sanzhar Bokayev is a manipulator” (2023), aimed to tarnish the reputation of Sanzhar Bokayev post “Mittal gave a bribe of 100 million dollars” (2023), about an allegedly successful attempt to bribe Mashkevich by an Indian investor, post “Marat Beketaev testifies against Baybek” (2023), which claims that the caught ex-minister Marat Beketaev testifies against Baybek. Such publications cause considerable damage to the reputation of the people mentioned in them, as they cannot be refuted and challenged on the same principles as full-fledged and official media. Even if a retraction is published afterwards, the social media algorithm will not always allow all those who read the original post or watched the video to see the retraction. Furthermore, due to the difficulty of identifying the legal status of authors of media content, it is difficult to hold them accountable, and consumers of this content often prefer to believe a person who is trustworthy or has a certain authority, even if this author does not provide concrete evidence for claims. For a visual comparison of the mass spread of incorrect information and reactions to it, let us give examples of the three most popular social networks: Facebook, TikTok and Instagram (10 news items from each social network were selected).

Table 3 presents examples of fake and incorrect messages on Instagram.

The highest number of reactions (likes) recorded in these examples reached almost 19 thousand, which is not

No.	Post name	Contents	Statistics
1	A video of JAY-Z rapping about Tokarev has appeared online	JAY-Z, one of the most famous rappers in the world, decided to try himself in a new genre and read out a rap about the president. The lyrics of the song caused a wave of emotions in social networks. Some users thought that JAY-Z would soon become Kazakhstan's new ambassador for cultural relations with the United States.	Likes: 18185
2	What is happening in Kazakhstan?	Answer: all sorts of things, but not what you're being led to believe in this video.	Likes: 1455
3	Tips for running a fake	The post gives tips on running a fake account; what, whose and how many photos are better to publish, what name to come up with, tips on subscriptions, page content, and how to gain the trust of the interlocutor.	Watches: 1099
4	What does the vaccine do	The account publishes content about health, recipes, the dangers of vaccinations, and dangerous types of cookware.	Watches: 1606
5	Vaccination is destroying people	Materials about health, folk medicine	Watches: 6366
6	It is said that the explosion in Kostenko is based on last year's explosion in Spain		Likes: 591
7	Angry Mittal spilled the truth	Angry Mittal spilled the truth	Likes: 492

Table 3. Examples of fake and incorrect posts on Instagram of Kazakhstan. Source: compiled by the authors based on Rain of worms in China, 2023; Rally, 2023; Ren *et al.*, 2023; Ronzhes, 2023; Roozenbeek & van der Linden, 2021; Roozenbeek *et al.*, 2020; Russia sent troops..., 2022

No.	Post name	Contents	Statistics
1	Kadyrov died	Video about Ramzan Kadyrov's death	Saved: 3279 Reposts: 4632
2	Check-in if you are from UzunParis) which "aul" should I do next?	A video of a European settlement is shown instead of Uzunagash	Likes: 47200 Saved: 3572 Reposts: 858
3	Girl in hijab	"Thought I would live in Kazakhstan all my life, but after hijab ban, all while ludomania, suicides are rampant in the country..."	Likes: 8542 Reposts: 153
4	The Republic of Kazakhstan has banned payment by mobile transfers	The Republic of Kazakhstan has banned payment by mobile transfers	Likes: 22800 Reposts: 11900
5	Mass	Mosquitoes with numbers launched by Bill Gates are found in Kazakhstan	Likes: 10400 Reposts: 46
6	In Almaty, Sairan was filled with water	The video is from another part of the world that is passed off as Sairan. A joke video	Likes: 41000
7	News of YarKz	Kazakhstan will increase the cost of public utilities	Likes: 11700
8	Rally	The video shows the crowds of people who supposedly came to the rally	Likes: 605 Reposts: 123
9	Scammers claiming to be from Kaspi Bank are calling me		Likes: 1702
10	UFO in the Republic of Kazakhstan	The video claims to be genuine	Likes: 41600

Table 4. Examples of fake and incorrect messages in TikTok Kazakhstan. Source: compiled by the authors based on Russia single-handedly..., 2023; Sabitov, 2016; Sampat & Raj, 2022; Sanzhar Bokayev – manipulator, 2023; Scammers claiming to be..., 2022; Shynkar & Levchenko, 2023; Solomons, 2024; Statista, 2023; Statista, 2019; Statista, 2024a; Statista, 2024b

No.	Post name	Contents	Statistics
1	Kabylbek's teacher was arrested	False information about the arrest of the famous imam of Kazakhstan Uchitel Kabylbek in Saudi Arabia ("Қазақстандағы танымал имам Қабылбек ұстаздың Сауд Арабиясында ұсталғаны туралы жалған ақпарат")	Likes: 444 Comments: 129
2	Putin had a heart attack	Information on Putin's heart attack, However, no official information was given. Therefore, false information ("Ресей президенті В.В.Путиннің инфаркт алғаны туралы ақпарат. Дегенмен бұл туралы ресми ақпарат берілмеді. Яғни бұл да жалған ақпарат")	Likes: 458 Comments: 105
3	Coronavirus chooses men		Watches 717000
4	The king of Tramadol	Nikolai Karpov, who calls himself the "King of Tramadol" in the Western region of Kazakhstan posted a video in which he addressed his flock, or rather directly to the authorities of Kazakhstan – the President, the government, the Ministry of Internal Affairs, the KNB, the Prosecutor General's Office and the people of Kazakhstan.	Watches 1100
5	Kadyrov died	Video about Ramzan Kadyrov's death	Saved: 3279 Reposts: 4632
6	Rain of Worms in China	A video of what appears to be a rain of "worms" in China's capital city. The short video used as evidence shows cars and tarmac covered in something resembling earthworms or caterpillars, with people passing by taking cover under umbrellas.	Watches 1500
7	The United States has planned to move to the territory of Ukraine	A video of Belarusian blogger Yuri Uvarov, in which he talks about US plans to create a colony in Ukraine in case of a massive eruption in Yellowstone National Park.	Watches 2400 Reposts: 1900 Comments: 1100
8	Russia sent troops to Kazakhstan		Watches 730000 Comments: 133
9	Israeli children in cages	A video of children sitting in a cage was massively circulated on social media on 8 October. It claimed that they were abducted Israeli children	Watches: 550 Comments: 14

Table 5. Examples of fake and incorrect Facebook posts in Kazakhstan. Source: compiled by the authors based on (Coronavirus chooses men, 2020; Israeli children in, 2023; Kabylbek's teacher was, 2023; Kadyrov died, 2023; Putin had a heart, 2023; Rain of worms, 2023; Russia sent troops, 2022; The king of Tramadol, 2023; The United States, 2022).

an exception, but rather an overestimate of the average reaction of users (from 5 to 15 thousand reactions on average) and refers to entertainment content. Let's move on to the evaluation of the intensity of reactions in the social network TikTok (Table 4).

As can be seen from the table, the number of reactions in TikTok is quite high, with an average of 10 to 20 thousand likes. The maximum reaction is observed on the post evoking patriotic feelings (47.2 thousand likes), which is a rather common intensity of reaction (even within the presented table, one-third of all the selected posts had a rate of over 40 thousand likes). Table 5 presents ten Facebook posts selected for the same principle.

Compared to TikTok, Facebook is significantly inferior, but keeps pace, and in terms of policy issues, surpasses Instagram in terms of the number of reactions from

users and consumers of content. Since entertainment content, even incorrect and fake content, does not have such a significant impact on the behaviour of information consumers, it is possible to conclude the influence of Facebook as an active and effective disseminator of incorrect information.

Based on the observations generated during the implementation of this study, there are legitimate conclusions that fake information on Facebook elicits more reactions and has a significant impact on information consumers for several reasons. First, Facebook has one of the largest audiences among social networks, which increases the reach of fake information. Second, Facebook's algorithms help increase user engagement by showing content that they tend to like, comment on, and share, even if it is not true. Third, Facebook is often used for news and information, so users may be more susceptible to fake

news. Compared to TikTok and Instagram, where content is often more graphic and shorter, Facebook provides longer and more detailed posts, which may increase the likelihood of users being exposed to fake information. It is also relevant that TikTok and Instagram are more susceptible to new, fast-moving trends and switch from one news item to another too quickly, providing an unstructured stream of data on both socially sensitive topics and entertainment content, whereas Facebook content is often more static and stable and therefore easier for readers and viewers to comprehend and can have a more lasting effect on the user. To illustrate the comparison, a comparison can be made between the positioning of the news about Kadyrov's alleged death on Facebook and on TikTok (Kadyrov died, 2023). The news on TikTok lasted only 24 hours and received a large number of reactions and reposts solely because the video was uploaded to Facebook. In addition, 80% of the views of this video are dated after 24 hours on TikTok and belong to the Facebook platform, while comments on the news are found on the page with the publication even three weeks after the date of publication.

The above examples are only part of the overall picture of the use of Facebook as a platform for the intentional and unintentional dissemination of incorrect information. However, they can demonstrate the most characteristic trends, which are as follows: Facebook posts generate high interest and active reaction from readers and viewers, including further sporadic and uncontrolled dissemination of such information (to the point where it is no longer possible to find the source). Facebook posts have a fairly high level of trust among social network users, even when they lack evidence and data sources (as evidenced by high rates of reposts and reactions to such data); incorrect information on Facebook is effective in smearing the reputation of specific individuals, political and social figures, to inflame the situation, to manipulate information about the current geopolitical situation. But the most important, in the context of this study, is the behavioural indicators of consumers of such content, which include loss of trust in certain figures, volunteer and charitable foundations (and, accordingly, a decrease in the level of their financial support from the ordinary population), aggravation of the psycho-emotional state of Kazakhs and their attitude to other peoples, countries, events, disregard for the rules of safety of life activities (such as in the case of safety measures to prevent Coronavirus infection). Thus, we can reasonably conclude that incorrect information on Facebook has a high and specific (mostly negative) impact on user behaviour in the example of Kazakhstan.

As noted earlier, the level of media literacy among Kazakhstan's residents remains inadequate. Users frequently share fake messages without considering the

possibility of fact-checking or the consequences of their actions, and they are prone to believing conspiracy theories and charlatans, especially if these figures enjoy significant popularity on Facebook (Lewinski, 2015; Apakhayev *et al.*, 2017). The Vibrant Information Barometer (2023) report, based on the Internews 2021 survey, reveals that the average media literacy score among Kazakhs was 16.2 out of a possible 35 points. Although media literacy has been introduced into the school curriculum as an optional subject, the lack of teacher qualifications remains a serious challenge. While there are fact-checking platforms like StopFake.kz in the country, they are neither widely known nor frequently used, partly due to their perceived alignment with state interests. Facebook users in Kazakhstan can identify blatant fakes and manipulative techniques, but their critical thinking rarely extends to reflecting on their own biases and behaviours. Improving media literacy in Kazakhstan requires strengthening educational initiatives, addressing teacher training gaps, and ensuring that anti-disinformation platforms operate transparently and appeal to a broader audience. Encouraging critical thinking and making fact-checking tools more accessible can help bridge the gap.

The influence of false information on specific demographic groups is significant and varies depending on their habits and preferences for consuming digital content. For instance, older adults, who are among the most active users of Facebook in Kazakhstan, are particularly susceptible to misinformation due to limited media literacy and a tendency to trust authoritative-sounding sources. They are often targeted with health-related conspiracy theories or political propaganda that aligns with their concerns. On the other hand, younger users, who dominate platforms like TikTok and Instagram, frequently encounter brief, sensationalist content that they rarely verify due to the fast-paced nature of these platforms. Their exposure to manipulated trends or half-truths can shape their views on social and political issues without encouraging critical evaluation.

Thus, a wide array of problems related to the circulation of inaccurate information on Facebook and its control, influence on user behaviour and the level of media literacy becomes evident.

4. Discussion

The research publications of interest in this study were those related to the creation, dissemination, and impact of incorrect information on social media.

Duffy *et al.* (2020) considered the dissemination of incorrect and fake information from the perspective of the impact of this activity on the social well-being and

attitudes of a social network user. The impact of such information and the activity of its dissemination on interpersonal relations has not been studied practically before and is quite interesting, both from the position of assessing the mechanism of dissemination of incorrect information and the emergence of motivation to recognise it, and the impact on the formation of the institution of reputation, user behaviour in the network, and social well-being in the country. This study is based on 12 focus groups, which did not include representatives of the Central Asian region, and therefore the data obtained can be applied only partially, considering local specifics and such identified characteristic problems of the Kazakhstani media space as low-level of responsibility and reputational losses, low media literacy, lack of decent alternatives in obtaining information and lack of critical thinking and fact-checking skills.

Omar *et al.* (2024) devoted a study to the disclosure of external and internal factors of spreading incorrect and fake information among users of social networks and analysed fake news awareness efficiency. Among the studies, aspects of dissemination and prevention of incorrect information dissemination are considered to be quite popular topics, although much less attention is devoted to the study of factors that negatively affect such dissemination in the very process of dissemination. B. Omar *et al.* studied the motivation of users and other factors of the online environment, as well as the influence of awareness of fake news on the intensity of its dissemination. The authors revealed the dominance of the attractiveness of the online environment over the motivation of users themselves (namely, trust in the social network itself, norms of reciprocity and the attractiveness of creating social ties), as well as the fact that high awareness of fake news negatively affects the intensity of dissemination of such incorrect information, which correlates with the results of this study and indicates the urgent need to increase media literacy among the population of Kazakhstan and the introduction of a culture of fact-checking among Facebook users.

A study by Altay *et al.* (2022) can be considered as a certain addition to the previous one, as it aimed to analyse the effect of the reputation institution on the desire to spread incorrect and fake information. As a result of four experiments, the authors concluded that fear of personal reputation is indeed a very significant factor in preventing the spread of incorrect information in social networks. However, it should be noted that such phenomena as “reputation rating” and “reputation institute” are characteristic of American and European media spaces, whereas the post-Soviet countries, several Asian and Middle Eastern countries, including Kazakhstan, do not have such a tradition and are still on the way to the formation of these phenomena, so the

results obtained in the experiment are not applicable in the space under study. On the other hand, this study can serve as a model to be followed in the process of creating the institution of reputation in the countries of the Central Asian region, including not only positive aspects but also shortcomings and weaknesses of this tool, which will be appropriate to adapt according to the objective features and needs of the region.

Ren *et al.* (2023) studied a specific aspect of the dissemination of incorrect information, namely so-called “Conspiracy Theories”. The authors claim that, as study experiment results determined, people consciously participated in the dissemination of conspiracy theories for the sake of satisfying social motives, such as receiving many “likes” and other reactions. And the more socially active such theories are, the greater the chance that a social network user will share them, even if they are fully aware of the untruthfulness or manipulateness of the information provided. The authors argue that people are overly sensitive to receiving social feedback, which is especially characteristic of social network users, where manifestations of such feedback have quite real and measurable embodiments (number of followers, likes, dislikes, reactions, reposts). The authors also argue that the more distant from reality (real news) and the more fantastic such theories are, the more easily they resonate and the more reactions they receive, which stimulates their further spread. Although the topic of this study seems somewhat specific, its findings and induced data can be used to measure the level of “improbability” and “falsity” of incorrect information with further prediction of its spread based on these parameters, and, accordingly, to create the most effective tools for preventing such spread in the future (not only on the example of conspiracy theories).

Another significant impact of this study was made by Izenkova *et al.* (2022), studying the correlation between the level of trust of the population of Kazakhstan to different sources of trust (including social networks) during the COVID-19 pandemic. In the course of the study, the authors found that information about the disease presented by celebrities or influencers received a significantly lower level of trust (2.08 points) compared to information from social networks, including Facebook (2.29 points). According to the researchers, the effectiveness of “useful” and constructive communication in social networks involving celebrities has certain limitations, and at the same time, the lack of trust in almost all sources of information can undermine the efforts of health professionals to communicate important information through platforms such as Facebook, which is very important to consider not only in this narrow context but also in the context of using social networks as a platform for informing the population and

disseminating information. The authors conclude that information campaigns in social networks can only be successful if trust in information sources is increased and the target audience is segmented according to their trust in that particular social network. The conclusions of this study are critical, among other things, because they raise topical issues of Kazakhstan's media space with full consideration of its specifics and the peculiarities of local users of social networks, and touch upon issues of maximum importance for society (namely, the pandemic of coronavirus infection, which is a problem for all countries of the Central Asian region). The findings of the study by the researchers can be used in further development of the topic of this study and significantly complement it.

The above-mentioned studies provide a fairly substantial base, considering the results of reports and narrowly focused studies, appeal to real historical precedents, but at the same time demonstrate several characteristic shortcomings, primarily consisting in the insufficient study of the specifics of the Central Asian region and the nuances of thinking of the local population, as well as such peculiarities as insufficient media literacy and the absence of the institution of reputation. Thus, these studies should be used only as qualitative and truly fundamental material for further study of the issues raised, which require updating and clarification by the specific features of the Republic of Kazakhstan.

5. Conclusions

The analysis of the impact of incorrect information on Facebook on user behaviour (using Kazakhstan as an example) carried out within the framework of this study identified the most characteristic trends. Thus,

publications on Facebook not only attract high interest and active reactions of readers but also cause sporadic and uncontrolled dissemination of information, which searches for the source almost impossible. Information on this social platform is believed even without proof and citation of sources, as evidenced by high rates of reposts and reactions. The effectiveness of incorrect information on Facebook is manifested in the denigration of personalities, politicians, and public figures, as well as in the manipulation of information about the geopolitical situation. The peculiarities of behavioural indicators of consumers of such content include loss of trust in news sources and content makers, decrease in financial support for volunteer and charity organisations, aggravation of the psycho-emotional state of citizens, as well as changes in their attitude towards other peoples, countries and events, low level of media literacy and low value of the level of reputation institute, which users are not interested in improving. Thus, we can reasonably conclude that incorrect information on Facebook has a high and predominantly negative impact on user behaviour, using Kazakhstan as an example.

Understanding the impact of Facebook on user behaviour and public opinion can contribute to the development of effective methods of managing the information environment and the formation of a healthy information society. The study aimed to analyse the dissemination of inaccurate information through Facebook and its impact on the behaviour of users of the social network has been fully achieved, but additional research could also be conducted on this topic, for example, to explore opportunities to build a reputation institute, use social media more effectively to disseminate critical information and formulate ways to more effectively improve the media literacy of users and the social network.

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Bio

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Exploring the Impact of Information Technology on the Social Inclusion of People with Disabilities in the Digital Age

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Abstract

In the era of globalization changes of the third millennium, socialization of people with disabilities is a sign of democratic development of the state, which is especially relevant in the period of rapid spread of information technologies. The aim was to study the effectiveness of the application of Internet technologies to improve the quality of life of people with disabilities by analyzing the components of this direction. The dynamics of reforming the sphere in the time aspect was considered, and also, using the statistical method, the performance indicators of the studied problem were determined. The state support of the most vulnerable and unprotected representatives of the population in the XXI century is one of the fundamental factors of the successful development of the country under the scenario of becoming a democratic and legal subject of international relations. Approaches and methods to socialization of people with

disabilities differ from region to region, but almost all of them include elements of information and communication technologies. The Republic of Kazakhstan has developed and operates a quite modern and flexible system of social protection for the population with special developmental needs; at the same time, there are many unresolved problems and complex aspects in this area, in particular, in the sphere of information support for this category of population. An important factor in Kazakhstan's policy of supporting such categories of people is the understanding of the problem and the desire of the leadership to use the best international practices to implement positive experience in the national context. Comparing the activities of Kazakhstan and Japan, it can be said that Tokyo, as the capital of an advanced technological country, in this direction is in a much more favourable position, as strategies for the protection of people with disabilities have been developed there for many decades, their effectiveness, and efficiency have been confirmed by years of practice. The results and conclusions of the work can be used as a practical basis, in addition, for the development of new state strategies to support people with disabilities.

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Keywords

Barrier-free • Basic Needs • Stigmatization • Digital Technology • Socialization

1. Introduction

The rapid development of information technologies at the turn of the XX and XXI centuries has contributed to the emergence of completely new types of interaction between people with each other. The Internet is now used not only for education and work, but also for leisure, finding new hobbies, interests, and acquaintances. Information technologies create a new world, a new reality where everyone can behave freely, without feeling any barriers, to be “like everyone else”. This factor is especially important for people with disabilities, who, due to their peculiarities, feel obstacles, problems, and barriers on the way to healthy integration into society. The study of the topic of the influence of information and communication technologies on the successful “insertion” into society of people with disabilities is relevant and timely. Such people have identified new technologies as a means for their integration, so they actively accept, explore opportunities, find ways to use them for their benefit. In the conditions of a rapidly changing world order, reformatting traditional types and forms of human communication and creating fundamentally new formats of interaction in society, equal participation of people with disabilities in all events related to the life of their country and population, is one of the key features of a democratic and legal state of the third millennium.

The Internet, social networks and various digital applications have gained unprecedented importance in the XXI century (Zaitseva *et al.*, 2023). Their role and influence in society can hardly be overestimated, because with the help of these information technologies, it is possible to achieve not only educational and employment goals, but also to find peace of mind, to distract oneself for a while from the problems of real life. People with disabilities are active users of these technologies, with their help they communicate with the world around them, satisfy their desires and achieve their goals (Ponomarenko *et al.*, 2021). However, this process is complex and multifaceted, it has many nuances and dangers to maintain a balance between real life and life in virtual space. It is therefore crucial to explore the ways in which people with disabilities interact with society, to understand how digital technologies affect them and how this communication can be improved without damage and with benefits for both the individual and the state as a whole, which seeks to develop along the path of democratic and legal transformation.

Social policy, along with political, economic, industrial and other processes, should be in the sphere of increased attention on the part of the state, because it is the balanced decisions in this direction that form the legal norms of a democratic state. Shi *et al.* (2022) believed that

the well-being and prosperity of the population living in a certain state directly affects the implementation of the Sustainable Development Goals defined by the United Nations (UN) programme by the leadership of their state. In order to achieve the targets, set out in the Goals, it is important to transform and harmonize all sectors of public and social development, and the place to start, according to Sánchez-Serrano *et al.* (2020), is with education – inclusive and barrier-free. However, only a highly developed and democratic state can modernize the social sector evenly and equitably.

The inclusion of people with disabilities in social processes – study, work, leisure – is crucial in terms of compliance with legal norms and principles of world standards, according to which in the XXI century, it is necessary to use all available mechanisms, and firstly, it is, according to the conclusions of Varriale *et al.* (2023), refers to information technologies. As Hasan & Prity (2024) point out, information, and communication technologies have the potential to bring about significant environmental transformations for people with disabilities. Semary *et al.* (2024) believed that the introduction of new information tools, such as the smart home system or the Internet of Things, contributes to a qualitative improvement in the standard of living of people with disabilities and promotes their positive integration into public life. At the same time, it is critical to maintain a balance and not allow a person to be completely “immersed” in the online environment because of real life situations.

In different regions of the world, the introduction of information technology into the daily lives of people with developmental disabilities is uneven and is mainly related to this, according to Abdina *et al.* (2023), with different levels of economic development and the state of the political system. The effectiveness of the implementation of inclusive society projects in the Republic of Kazakhstan, according to Sailauova (2020), is at a sufficiently acceptable level, but this trend is not typical for all regions of the country. In order to successfully achieve the Sustainable Development Goals in the context of creating an inclusive society, according to Shinekeneva (2022), it is important to form an effective, flexible and transparent legal field for the implementation of activities within the generally accepted framework, and also, in conformity with A. Figus and Shaikin (2019), to create intelligent infrastructures in the sphere of social interaction for digitalization of all processes in the life of people with disabilities.

Previous studies have missed such a circumstance as the general level of technological and information training of people with disabilities, through which they will become more “open” to learning new skills and exploring modern, digital ways for successful socialization in society.

The aim is to outline the positive and negative effects of the impact of information technology on people with disabilities through a generalization of the specific features of this type of activity. The objectives of the research were to study the features of state support for people with disabilities in the XXI century; to analyse and evaluate the activities of the Republic of Kazakhstan in the sphere of protection of the most vulnerable categories of people with the help of information technologies; to identify the problems of socialization of people with disabilities and ways to solve them by using the possibilities of Internet technologies.

2. Materials and Methods

The research focused on various qualitative and quantitative statistical data. By analysing them, it became possible to identify certain trends in the development of certain areas of government activity in the sphere of protecting the rights of people with disabilities. In order to generalize common and distinctive features and summarize similar trends in the dynamics of transformational processes of the impact of information technologies on the lives of people with disabilities, different time periods (the late 1980s, mid-1990s, and early XXI century) were considered. The process of comparing the specific features and structural elements of social policy in such countries as the Republic of Kazakhstan and Japan, which has one of the most developed and innovative social systems in the world, became a result. Based on the analysis of specific features in such areas as the state of socio-economic systems, peculiarities of political systems, as well as the level of medical care, public institutions and social services, it was possible to identify and assess the distinctive elements of each of the two countries. With the purpose of a more detailed analysis of the issue under study, namely, the influence of information technologies on the processes of integration of people with disabilities into full-fledged public communication, the main constituent elements of the direction were studied. Namely, key concepts, terms and definitions, normative documents regulating the sphere, characteristic features and distinctive features, basic statistical data, the main stages of historical development, as well as the main innovative solutions for digital integration of the most vulnerable categories of the population.

In order to form more comprehensive conclusions in the context of studying the introduction of various information technologies into the daily lives of people with developmental disabilities, as well as to form a broad practical basis for generalizing the findings of this research area, data from the Bureau of National

Statistics (2023a; 2023b; 2023c; 2024), World Health Organization (2023), and the following materials were selected, analysed and used: Convention on the Rights of Persons with Disabilities (CRPD) (2008), Law of the Republic of Kazakhstan on State Services (2013), Resolution of the Government of the Republic of Kazakhstan “On Approval of the National Plan to Ensure the Rights and Improve the Quality of Life of Persons with Disabilities in the Republic of Kazakhstan until 2025” (2019), Strategy 2030. Creating a prosperous, inclusive, resilient and sustainable Asia and the Pacific (2018), Chart of the Week: Japan Demographics (2023), Number of Beneficial Owners of National Pension, Progress on Disability Rights Risks going in Reverse: Guterres (2024), Disability in the EU: Facts and Figures (2023), Social Protection of Persons with Disabilities (2023), Japan’s Senior Population Falls for the First Time on Record (2023), Japan’s Birth Rate Hits Record Low in 2023 (2024).

These materials became a support for the research presented in the context of the analysis of ways and scenarios of development of some countries of the world through the prism of democratization of social processes, including through the protection of the most vulnerable segments of the population with the help of new communication technologies.

3. Results

In different periods of mankind’s existence, attitudes towards people with disabilities have varied, although the vast majority of the time they were treated either with fear and squeamishness, or with regret and condescension. Only relatively recently – at the beginning of the XXI century – has this category of people at virtually all levels of government and public administration begun to be treated with the type of interaction that forms and sustains the foundations of a democratic society – equality, fairness, and inclusion (Makoelle, 2020). One of the notable features of this transformation was the emergence of such expressions as “a person with a disability”, “a person with physical disabilities”, “a person with peculiarities of development” (Tsatsou, 2019; Plichta, 2019; Venkatesan, 2023), which came to replace the rather rude and not quite tolerant word “disabled”. Considering the history of the development of relations between people without physical and psychological deviations and people with developmental peculiarities, we can say that there are enough cases of assistance from healthy people for a stronger socialization of the most vulnerable representatives of society. Often, such solutions became the basis for revolutionary discoveries and important inventions (Table 1).

Years	Development
1808	P. Turri (Italian mechanic and inventor) invented the first typewriter for an acquaintance who had trouble with correct and clear hand spelling skills
1886	H. Hollerith – American engineer and inventor with cognitive processing disorder – developed technology to use punched cards to transfer information
the 1960s	The first assistive technologies for visually impaired people (e.g., software for visual perception of text from screen monitors) have been developed
the 1970s	Intelligent devices have been developed to provide access for people with physical disabilities (e.g., alternative keyboards and switches)
the 1980s	New solutions have been developed for visual and tactile perception of the environment (e.g. touch screens with different functionalities).
the 1990s	The People with Disabilities Act was passed in the United States of America, which emphasized the problem of open access to all public goods for people with disabilities and initiated the development of information and digital solutions for this purpose
the 2000s	The emergence of further updated information technologies for people with sensory impairments (e.g., devices with eye or hand movement control)
the 2010s	The emergence of innovative technologies for the third millennium (e.g. virtual reality (VR) and augmented reality (AR) technologies)
the 2020s	Technology of new tools becomes simpler and more flexible in order to promote them to people with disabilities; the new concept of information technology includes adaptive functions – universal to each individual case

Table 1. Key developments in shaping information and computer technologies to improve the quality of life of people with disabilities. Source: composed by the authors based on the works by Varriale *et al.* (2023), Venkatesan (2023).

Access to information, the right to use all kinds of mechanisms and tools to search for necessary data, free access to the Internet, which is especially relevant in the XXI century, has been an integral part of human life for many years. Using the opportunities of the World Wide Web gives a huge advantage over those who do not use them: the functionality of social networks and other innovative information technologies facilitates education, job search, choosing a suitable type of leisure, as well as establishing new social contacts, finding friends and like-minded people (Sánchez-Serrano *et al.*, 2020; Alexopoulou *et al.*, 2021). All of these are basic human

needs, and if at any stage of this process, due to some of the person's peculiarities, a person has difficulties or problems and cannot take full advantage of the benefits of information technology, there is an artificially created line that divides society, creating barriers for the most vulnerable, which primarily include people with disabilities. In the late 10s and early 20s of the XXI century, a study was conducted in a number of European countries to determine the level and depth of penetration of information and communication technologies in the processes of socialization of people with disabilities (Smieszek, 2020). Various surveys, telephone interviews and questionnaires asked a variety of questions about everyday problems and difficulties in interacting with the world around people with disabilities (Table 2). The results were very diverse, as the sample consisted of different social groups (young people, middle-aged and older people, urban and rural dwellers), but at the same time, the results clearly demonstrated the relationship with the use of digital tools and the improvement of the quality of life of people who use them.

Although medicine and related technologies are continuously increasing in the XXI century, the number of people with physical and mental disabilities is constantly increasing (Varriale *et al.*, 2023). In 2023, there were over 1 billion people with disabilities worldwide, 80 per cent of whom lived in developing countries (Progress on Disability Rights, 2024). At the same time, the quality of life of this category of people is generally improving: new highly specialized programmes are emerging, innovative technological solutions are being developed, unique applications and software are being launched (Table 3). But this is happening at the expense of reforming the sphere and social protection in developed democratic countries, where the remaining 20% of people with special developmental needs live.

Before analysing the specifics of state activities in the field of protecting people with disabilities and helping them to integrate into society through information and communication tools, it is necessary to understand the basic concepts and terms. Thus, according to the definition given in the Convention on the Rights of Persons with Disabilities (CRPD) (2008), disability is a person's long-term mental, physical and other impairments that prevent normal functioning due to the formation of various social barriers (Convention on the Rights, 2008; Wahab, 2019). The World Health Organization (2023) explains disability as all kinds of bodily and mental impairments that prevent a person from actively participating in society. Based on this, we can say that a person with a disability is someone who experiences the above-described difficulties in everyday life. For ease of presentation and to avoid confusion, in this paper such terms as "people with disabilities", "people with physical

Use of information and digital technologies	"Yes"	"No"	No answer
	58	38	4
via computer	71	27	2
via phone	88	9	3
using other tools	58	34	8
Use of information and digital technologies in certain areas	"Yes"	"No"	No answer
for online shopping	73	15	12
for study	84	5	11
for work	92	6	2
for hobbies	75	12	13
for socializing	87	3	10
for other purposes	62	28	10
Use of information and digital technologies for health needs	"Yes"	"No"	No answer
for general help	75	–	–
to remind taking one's pills	61	–	–
for comfort in the home and kitchen	83	–	–
for communication with others	93	–	–
for health monitoring	67	–	–
to call a doctor	58	–	–
Impact of information and digital technologies on the general standard of living	Positive	Negative	Neutral
	89	5	6

Table 2. Main results of the sociological survey, %. Source: compiled by the authors based on Disability in the EU: Facts and Figure (2023), Smieszek (2020).

Note: the survey was conducted over several years in a number of European countries in various health care settings (hospitals, polyclinics, as well as in places of social development of the population).

disabilities", "people with developmental disabilities" will be used as synonyms. The process of searching, selecting, using and transferring information began in the period of the first written languages, but the concept of "information technology" was first conceptualized and formulated only in 1958 by G. Livitt and T. Wisler in an article published in the Harvard Business Review (Martin *et al.*, 2020). The authors meant by this term a combination of human thinking, statistical and mathematical techniques and the application of machine processing.

As of the early 20s of the XXI century, the world has developed and operates an extremely broad and multilevel system of legal and regulatory protection of the

IoT applications for people with disabilities	Description
Portable and handheld devices	Sensors and wearable devices based on innovative mechanisms to assist people with disabilities (e.g., smartwatches, navigation aids for the hearing impaired)
Smart home system	Devices for comfortable use of the entire flat space to increase the level and quality of accessibility to all functions (e.g., voice control of lighting fixtures)
Internet of Things for easy movement in space	Intelligent systems embedded in devices and medical instruments (e.g., wheelchairs with motion navigation and voice control, exoskeletons based on artificial intelligence)
Technologies for social communication	Information solutions for voice contact for people with disabilities (e.g., software that turns words into text on the screen and vice versa)
Information technologies for online health monitoring	Sensors and devices to remotely monitor a person's physical condition (e.g., voice assistants to remind them to take medication or exercise)
Road and travel navigators	Various digital aids and technologies for safe mobility ("smart" canes, walkers, wheelchairs)
Other information technologies	Tools and digital solutions for general facilitation of life and improving the quality of social interaction (e.g., household and kitchen appliances with integrated voice control, smart stairlift that can be transformed from a conventional staircase)

Table 3. Main applications of the Internet of Things (IoT applications) for people with disabilities. Source: compiled by the authors based on Semařy *et al.* (2024), Wambua (2023), Rajan & Balaji (2022), Varriale (2022), Mertens *et al.* (2023).

rights and freedoms of people with disabilities (Hasan & Prity, 2024; Poli, 2021). Among the main documents are the "Declaration on the Rights of Persons with Disabilities" (dated 9 December 1975), the "Universal Declaration of Human Rights" (dated 10 December 1948), the "Convention on the Rights of Persons with Disabilities" (dated 3 May 2008) (Acharya, 2022). All of them point to the mandatory full and free access of persons with special developmental needs to all services and facilities provided by the state, as well as the opportunity to participate equally in all basic human activities and processes – education, employment, leisure. Thus, the 2030 Agenda for Sustainable Development states that in order to achieve the socialization of people with disabili-

ties outlined in these documents, it is necessary to create an inclusive society, and it should start with education, namely primary education (Shi *et al.*, 2022; Wambua, 2023). Then, a strategy of unobtrusive assistance should be systematically developed through the creation of special technical and technological solutions for such citizens to set up the most effective communication of citizens with society without harming them (Table 4).

Thus, it will be possible to create a modern multi-level and flexible system for the integration of people with disabilities into public life at all levels of contact of such people with all spheres of state and civil interactions. Interaction of people with disabilities with information technologies in the Republic of Kazakhstan.

Kazakhstan, like the vast majority of developed democracies, endeavours to fully support people with disabilities, protect their freedoms and guarantee their rights. It is important to note that over the last decade, the number of such people in the country has been steadily increasing – in 2011, the number of such people was 563,086, and by 2023, it had already risen to 724,982 (with the population growing from 16,440,470 in 2011 to 19,766,807 in 2023) (Bureau of National Statistics, 2023c). Over the past five years, the number of people with developmental disabilities has increased most rapidly in the country’s major cities, such as Astana, Almaty and others (Table 5).

In Kazakhstan, as in many other countries, the number of children with disabilities is also growing. Thus, if in 2013 the number of such children in the country was 138,513 people, in 2023 it is already 203,717 people, and over the last five years the dynamics continues to gain momentum: an increase of more than 10,000 people in each subsequent year, starting from 2018 (Bureau of National Statistics, 2023a). The principles of functioning of the health care and social service system were the same for all countries of the Soviet Union, including the Republic of Kazakhstan. Until the mid-60s and early 70s of the XX century, words such as “defective”, “sick”, “untrained” were standard and most commonly used in relation to people with disabilities (Sailauova, 2020). Then, in the early 80s of the XXI century, against the background of approaching democratic transformations, the need to revise the concept of disability and related definitions was realized. At that time, the so-called concept of “normality” began to be actively developed, and its essence was that any person, regardless of their diagnosis, physical or mental state has the right to be a full member of society (Shinekeneva, 2022). That is, the peculiarities of a person’s development cannot be barriers to their integration into society. However, the problem can be and is a social environment that does not take into account all the interests of such people and is not adapted to certain conditions.

Direction/ sphere	Essence of activity	Recommendations for improving the quality of interaction
Political and institutional activities	Policies on data security, access to open sources of information. State support for the introduction of digital and information technologies among people with disabilities	Provision of various facilities, equipment or software, to improve interaction in the information environment. Compliance with local legislation and regulatory framework in the field of social protection
Public relations	Social norms and practices of interaction in the digital environment	Ensuring that digital technologies are sensitive to societal norms and the basic needs of people with disabilities
Organizational level	Existence of organizational and institutional support structures to facilitate broad digital inclusion	Ensuring that there is sufficient organizational capacity for digital engagement strategies. Introducing hybrid models of engagement with the most vulnerable members of society. Specialized training for mentors and persons accompanying and supporting people with disabilities
Interpersonal dialogue	Digital links to interpersonal support systems for data and information transfer	Ensuring digital interpersonal interaction through sensitivity to the existing information needs of the most vulnerable members of society
Individual (personal) level	The ability for everyone to access and navigate social media and the Internet	Ensuring wide access to information and communication methods of interaction for citizens with different degrees and types of physical and psychological disabilities

Table 4. Levels of interaction between the state (governance) and citizens with disabilities (socialization) and ways to improve communication. Source: compiled by the authors on the basis of Sánchez-Serrano *et al.* (2020), Tan *et al.* (2022), Troussas *et al.* (2021).

Region	2019	2020	2021	2022	2023
Abay	–	–	–	24,272	24,142
Akmola	29,059	28,798	29,073	28,948	29,608
Aktobe	27,044	27,401	27,694	28,618	29,372
Almaty	68,775	67,251	67,237	43,668	44,075
Atyrau	22,886	23,066	23,679	24,446	25,431
West Kazakhstan	24,401	24,272	24,213	24,351	24,719
Zhambyl	45,880	45,805	45,777	45,426	45,708
Zhetysay	–	–	–	24,364	24,917
Karaganda	67,763	67,384	67,795	56,106	56,166
Kostanay	28,177	27,809	28,092	28,167	28,637
Kyzylorda	30,115	30,570	31,345	32,012	33,077
Mangistau	27,715	28,569	29,194	30,642	31,790
Pavlodar	27,965	27,868	27,824	28,246	28,907
North Kazakhstan	26,944	26,432	26,100	25,124	24,701
Turkestan	94,128	95,808	97,619	96,783	98,171
Ulytau	–	–	–	11,430	11,452
East Kazakhstan	56,543	54,905	54,838	30,018	29,995
Astana city	27,518	28,607	26,730	32,182	34,754
Almaty city	53,706	53,900	52,438	56,956	58,583
Shymkent city	36,634	36,686	37,177	40,027	40,777
Total	695,253	695,131	696,825	711,786	724,982

Table 5. Number of people with disabilities in the Republic of Kazakhstan for the period 2019-2023 by region, people. Source: Bureau of National Statistics (2023b)

After the collapse of the Soviet Union and the emergence of new independent republics, including Kazakhstan, a period of reform and transformation of traditional systems and mechanisms began in the country. The normative framework of the direction was revised (the Laws “On Supporting Children with Disabilities through Social, Medical and Pedagogical Correction” and “On Social Protection of Persons with Disabilities” were adopted (Figus & Shaikin, 2019). The country’s leadership has adopted the Western practice of supporting people with disabilities – this process should begin as early as primary school, by creating conditions for inclusive education. Further education (in colleges and higher education institutions) should also be based on a barrier-free environment and the absence of conditions for stigmatization. In 2013, the Law on Public Services was adopted, which outlined the principles of information and service support for the population,

but the document had many inaccuracies in terms of free access to information services and applications for people with disabilities (Abdina *et al.*, 2023). Soon, the Republic started to work more actively on the creation of universal and narrowly focused computer applications and programmes on phones for this category of the population.

The establishment of the Inclusive Parliamentary Group and the Senate Council on Inclusion in 2023 is important. The Inclusive Parliament was formed by nine MPs with developmental disabilities. The main objectives of this group are mainly to address the legislative process in terms of meeting the needs of the disabled population. The Senate considers the situation in the sphere in general, focusing more on problems of a global nature – the growing number of children with disabilities, the lack of necessary rehabilitation programmes. The work on improving the regulatory framework and improving the quality of interaction continues, although there are quite a few problem areas and controversial issues. In general, the country has developed a fairly complete legal and regulatory framework, which includes, in particular, the Constitution of the Republic of Kazakhstan (dated 30 August 1995), the Social Code of the Republic of Kazakhstan (dated 20 April 2023), the National Plan to ensure the rights and improve the quality of life of persons with disabilities in the Republic of Kazakhstan until 2025 (dated 28 May 2019). In addition, in 2015, Kazakhstan ratified the UN Convention on the Rights of Persons with Disabilities, thus assuming international obligations to implement measures with a focus on the full socialization of this category of the population through all available mechanisms and tools (Social Protection of Persons..., 2023).

These and other documents emphasize Kazakhstan’s desire to fully integrate people with disabilities into public life by developing new technological solutions – tools, mechanisms, and algorithms. However, there are a number of shortcomings and inaccuracies, there is no clear definition of basic terms and concepts. For example, the National Plan to ensure the rights and improve the quality of life of persons with disabilities in the Republic of Kazakhstan until 2025 details measures to improve standards and introduce new technologies of prosthetics for people with disabilities, and also plans to create a fully accessible barrier-free information infrastructure that will help eliminate all barriers to communication of citizens with disabilities (Resolution of the Government, 2019), but does not define the concept of this category of people. In the Law of the Republic of Kazakhstan No. 88-V “On State Services” (2013), central and local authorities are obliged to provide all electronic services to the population, including to people with disabilities, but the document

does not prescribe the mechanism for providing these services to citizens who have difficulties, say, with the perception of this information.

Studying the situation in the direction of social integration of people with disabilities in Kazakhstan at the beginning of the XXI century, we can conclude that, despite a sufficiently acceptable legislative framework, there are a number of problems in the country that create barriers to the full socialization of this category of population, including through information technologies: incomplete legislative framework, prejudice towards people with disabilities on the part of society, insufficient number of necessary services and services in public institutions, and the lack of information and information technologies in the country. In the context of integration through information technologies, the main barriers are: unsatisfactory level of accessibility and inclusiveness of the environment, difficulty in obtaining and perceiving necessary information from different sources, weak level of training of specialists (counsellors, social workers) in the sphere of providing information and service support to people with disabilities, insufficient level of technical “savvy” of this category of people, due to which they cannot independently (due to their physical and social abilities) use information and services of the state institutions.

According to many researchers (social and medical workers, demographers) (Poli, 2021; Tan *et al.*, 2022; Nguyen, 2021), in order to solve the above and other problems related to the introduction of information technologies into the lives of people with disabilities – both in Kazakhstan and in other countries – it is advisable to classify new solutions in the context of their functional purpose into certain groups. For example, the following are generally accepted: information retrieval systems, communication tools, tools for general development, training tools, modelling and simulation programmes, rehabilitation, recovery, and relief programmes. Thanks to such categorization, it will be easier to interact with vulnerable categories through information services and applications, of which there are already enough developed in the world.

All of the above groups of information technologies can be efficiently and effectively implemented in the daily practice of social services to protect the rights of people with disabilities. In order to create a barrier-free environment in society and minimize the stigmatization of the most vulnerable categories of the population, it is important to develop a comprehensive approach. Improving legislation in the field of inclusion of society, studying the best international experience in the field of digital technologies and using it with due regard to national peculiarities can contribute to the formation of a truly democratic society in Kazakhstan, where there

are no barriers to the free integration of people with disabilities. When considering Kazakhstan’s experience of integrating people with disabilities into society through information technologies, it is worthwhile to conduct a comparative analysis with another state that has a distinctive position from Kazakhstan in the field of technological development, thus emphasizing the key features of each country. Thus, it is well known (Cho & Park, 2024; Obayashi *et al.*, 2018) that Japan is an advanced innovative state with a high level of inclusion in all spheres of state and public life. In a country where the number of people over 65 is 36.4 million (29.1% of the total) (Japan’s Senior Population, 2023), public policies aimed at protecting the most vulnerable are the most advanced and effective.

Since the late 1960s, the issue of the lack of rights for people with disabilities (compared to citizens without developmental disabilities) began to be raised in Japan (Hakumura, 2019). At that time, an active debate in society began, which prompted the country’s leadership to reconsider the existing approaches. But in order to comply with international norms on the rights of people with disabilities, Tokyo had to adopt many other documents complementing the sphere of social protection (the Laws “On Public Assistance”, “On Child Protection”). In the 1970s, the Aoi Shiba movement began to fight for the rights of people with physical disabilities (primarily cerebral palsy) (Tsatsou, 2019). Gradually, since the late 1980s, the attitude towards this category of people began to change, and by the end of the century Japan became one of the leading countries in terms of social assistance to the most vulnerable members of the population, primarily people with disabilities – various highly specialized programmes were launched, information projects were initiated, and special digital products were created to facilitate the process of communication of such citizens. One of the most critical solutions in this context is the creation of robots whose main purpose is to help and assist people in need.

On 20 January 2014, Japan ratified the UN Convention on the Rights of Persons with Disabilities (Cho & Park, 2024), but the policy of creating an inclusive society based on a barrier-free existence began long before that. In general, the legal and regulatory framework for supporting the most vulnerable categories of the population in Japan is at a very acceptable level. The main normative documents in the field of social protection of people with disabilities in Japan are the Constitution of the country, the Laws “Basic Law on Disabled Persons” (1970), “On Promotion of Employment of Persons with Disabilities” (2012), “On Elimination of Discrimination against Persons with Disabilities” (2016). Also, in the development of an inclusive environment and barri-

er-free environment, Japan follows the points of the Asia-Pacific Development Strategy 2030, which states Tokyo's goal to create a prosperous, inclusive, resilient and sustainable society within the region (Strategy 2030, 2018). As defined in these documents, 'disability' is a long-term condition of substantial limitation of a person in personal and social life caused by physical impairments or mental problems (Sato *et al.*, 2022).

Despite the high level of support for the least protected members of society, Japan has a bias towards the elderly. Special government support programmes are in place for them, and many information services, online programmes and digital applications have been developed to facilitate their interaction with society. At the same time, the level of social protection for children, adolescents, young families, single mothers are quite controversial (Obayashi *et al.*, 2018; Naruse *et al.*, 2022). For example, while the elderly benefit from comprehensive pension systems and dedicated health-care programs, the support for younger populations is often seen as insufficient. The child allowance system in Japan, though in place, is considered by many to be inadequate to cover the high costs of raising children, especially in urban areas where housing and education expenses are significant. Additionally, the government's childcare support and financial aid for single mothers remain a source of ongoing debate, with many arguing that these provisions do not sufficiently alleviate the financial burdens faced by single-parent families. And this is already creating a serious problem: Japan's population is ageing rapidly, the birth rate is falling (as of the end of 2023, it fell by 5.1% year-on-year to 758,631 people; if this trend continues, by 2070 the country's population will be 87 million, a 30% decrease from the current 125 million, with one in four people over 65 (Japan's Birth Rate, 2024), the dynamics of innovative development has slowed down considerably, and there is a threat of economic decline. According to official figures, the number of people with disabilities in Japan is more than 9 million (as of 2023): 4.36 million with physical problems, 1.09 million with intellectual problems, and 4.19 million with mental problems (Cho & Park, 2024). Often, one person may have several types of disabilities at the same time. In recent years, there has been a gradual increase in the number of people with physical and mental disabilities in all prefectures of the country (Table 6).

However, the level of social inclusion of people with disabilities in Japan is very high. Innovative solutions, new information technologies and modern mobile applications and programmes serve as a solid basis for the integration of people with special developmental needs into society (some of them are very successfully applied in the Republic of Kazakhstan). For example,

Prefecture	2019	2020	2021
Tokyo	3,056,597	3,083,167	3,102,323
Osaka-fu	2,337,647	2,358,079	2,372,724
Kanagawa-ken	2,280,501	2,309,603	2,335,262
Saitama-ken	1,900,743	1,929,296	1,954,338
Aichi-ken	1,897,538	1,917,482	1,935,343
Chiba-ken	1,691,416	1,714,136	1,734,360
Hokkaido	1,681,076	1,699,463	1,714,703
Hyogo-ken	1,568,946	1,584,901	1,597,111
Fukuoka-ken	1,406,696	1,426,273	1,445,821
Shizuoka-ken	1,121,467	1,130,921	1,140,525
Ibaraki-ken	837,057	848,054	857,955
Hiroshima-ken	831,121	837,948	845,691
Kyoto-fu	743,203	748,204	752,303
Niigata-ken	741,036	745,801	750,684
Nagano-ken	681,561	685,431	689,965
Miyagi-ken	653,757	662,424	670,267
Gifu-ken	612,205	616,935	621,462
Gumma-ken	589,671	594,794	600,176
Okayama-ken	582,811	586,939	590,652
Totigi-ken	569,250	576,208	583,355

Table 6. Number of people with disabilities in Japan for the period 2019-2021 in the most populated prefectures, people. Source: compiled by the author based on the data from Bureau of Statistics of the Ministry of Internal Affairs and Communications of Japan (2024)

Note: data for 2022-2023 have not been published

special wheelchairs have been developed for people with mobility problems with a digital method of control, namely through a computer or smartphone. People with speech and hearing problems can use digital tablets, ranging from complex to simple in function, which generate speech by giving impulses or transcribing individual sentences or words. Robotic prosthetics have long been preferred over conventional prosthetics, as the new inventions are controlled by nerve impulses from the brain to the limbs, which was not the case with older models. Robotic taxis for the movement of people with physical disabilities are currently at the testing stage, but have made a name for themselves as a promising tool for the socialization of such people.

To support the general condition of people with different types of disabilities and facilitate their daily life in the home, "smart home" systems have been developed (Obayashi *et al.*, 2018), where voice-controlled assistants are directly connected to all systems of the house

– switch on/off lights, open/close doors. Hearing aids and implants have long been used for their intended purpose, but have become much more technologically advanced and versatile in recent decades through digital systems to control them. Sensory systems allow interacting with our environment on a sensory level. Augmented and virtual reality technologies facilitate rehabilitation, rehabilitation, learning new skills and habits in people with congenital or acquired physical disabilities. Social support robots (humanoid-looking or simply voice-activated software) are very useful for people with cognitive and social problems. Social media and online programmes have already proven to be effective tools in the job search journey, which is especially relevant for people with developmental disabilities when they are unable to fully navigate around the city. Virtual platforms and digital venues act as a place to seek and receive psychological support and, most importantly, in anonymity.

Considering the peculiarities of information technologies through the prism of their influence on the processes of socialization of people with disabilities in different countries, we can say that their role in the integration of such people is extremely relevant. Thanks to them, citizens with different developmental features can interact with the environment on an equal footing and participate in all aspects of the public life of their state. However, due to the different levels of development of countries (in the economic, political and social sense), many people in need simply do not have access to these technologies, as is the case in Kazakhstan, for example, in geographically remote or underdeveloped regions. The opposite situation can be observed when digitalization of socialization processes for the most vulnerable categories of people occurs only for certain age groups (for example, in Japan), when the total support of the older generation affects the overall demographic situation in the country – due to the “ageing” of the nation and the decline in birth rates. At the same time, despite all possible negative consequences, the use of information technologies for the integration of the most vulnerable citizens, primarily people with disabilities, is very relevant and effective, but with a competent and clear approach to their use.

4. Discussion

Having analysed the specifics of the integration of people with disabilities into society through social networks and digital applications in the early XXI century, we can summarize some aspects. The study of the constituent elements and basic principles of interaction of people with disabilities in society will be

the main topic of discussion at all levels of government and public administration. The search for optimal options for communication, without harming both people with needs and their relatives, and the development of clear strategies for state aid and assistance to representatives of this category of the population is necessary from the point of view of the development of civil society on democratic principles. The topic of harmonizing relations among the population and creating an inclusive society based on democratic principles has been widely studied by experts from countries such as Italy, Japan, and the USA. The issues of barrier-free environment and equal participation of people with disabilities in all public events and processes in Central Asian countries have been studied by researchers from Kazakhstan. Based on the conclusions obtained in the course of their scientific research, it can be stated that the quality of services provided to this category of citizens will directly depend on the coherent and harmonious development of the state – the higher it is, the more democratic this country functions.

In the presented work, it was emphasized that the most important and one of the key periods of a person’s becoming a full-fledged member of society is the period of his education – in primary school, college, university. This idea is similar to the assumptions of Rajan & Balaji (2022), who believed that the implementation of new information technologies and systems in the real plane of education will help to improve the quality of this area and increase the level of such indicators as tolerance, honesty, kindness. Although, the authors also recognized that digital mechanisms alone are not enough to foster these qualities.

The Internet of Things, the “smart home” system, various voice assistants, online programmes, digital sensors, and sensor devices were cited in this paper as examples of new innovative solutions, with the help of which people with disabilities will be able to fully integrate into society and interact within it on an equal footing with all participants. Wambua (2023) had a similar opinion, saying that according to the United Nations Sustainable Development Goals, the creation of a progressive barrier-free, fully inclusive educational space is a guarantee for the further development of the state and society in it. In doing so, the expert foresaw challenges in the context of the use of digital tools in primary schools among young children.

The fact that excessive immersion in the Internet space, social networks, other virtual platforms can have both positive and negative consequences was considered in the work. A similar opinion was also reached by Plichta (2019), who considered it quite dangerous to give full freedom of activity to people with disabilities, mainly with mental and psychiatric problems,

on social media – even for rehabilitation purposes. Although, as a separate and supportive practice, the author considered it extremely useful and effective.

The work took into account the key role that information technologies have in the XXI century in learning and educational processes, especially in relation to people with disabilities, who, thanks to a multitude of digital and innovative devices, can become more involved in social processes and ordinary life. Similar positions were also taken by Varriale *et al.* (2023), who considered the state, its authorities and the current political system as key players, on whose endeavours the well-being of the population and the harmonious development of society on the basis of democracy and equality directly depend. They also envisaged the inclusion of experts from among people with disabilities in the legislative process in this area.

Factors such as geographical remoteness, weak economic potential, uneven settlement across the country, and the general low level of technological training of people were listed as the main obstacles to the creation of a barrier-free inclusive society. The thoughts of Venkatesan (2023) were similar, he referred to information technology as one of the few sources of searching, evaluating, creating and communicating data, which is especially relevant for people with various disabilities. In addition, in the author's opinion, in case of unfavourable living conditions for a person with disabilities, access to all the benefits of information technology will be closed and, in this case, there is very little chance for normal integration into society for such a person.

To address these challenges and foster the integration of people with disabilities into society, several measures should be considered. Enhancing the accessibility of digital infrastructure is crucial. The government could introduce subsidy programs for assistive technologies such as screen readers, specialized keyboards, and other adaptive tools to ensure individuals with disabilities have the necessary resources to engage with digital platforms. Providing digital skills training is also essential (Ponomarenko, 2021). Specialized courses tailored to people with disabilities should be developed and made available through schools, vocational training centers, or as online modules, helping participants build confidence and competence in using information technology (Vrapi *et al.*, 2023). Improving internet access is another key area. Subsidizing high-speed internet connections, especially in rural regions, would ensure that individuals with disabilities can fully participate in the digital economy and access online education, healthcare, and employment opportunities. Developing inclusive websites and applications should become a priority (Andić *et al.*, 2024; Kanybekovna *et al.*, 2020). Implementing mandatory accessibility standards, such

as the Web Content Accessibility Guidelines, for both public and private digital platforms will help make online resources more user-friendly for individuals with various disabilities (Andjić *et al.*, 2019). Creating specialized support centers could provide ongoing assistance. Regional hubs offering technical guidance, training, and resources tailored to people with disabilities would foster greater inclusion and address local needs effectively.

Despite the potential of information technologies to greatly enhance the quality of life for people with disabilities, significant challenges remain, particularly in rural and remote areas (Kenesbayev *et al.*, 2017b; Adylbek Kyzy *et al.*, 2024). These regions often face barriers such as limited internet connectivity, lack of infrastructure, and lower levels of digital literacy, all of which hinder the full adoption of assistive technologies. For instance, high-speed internet is still not universally available in many rural areas, which can delay or prevent access to vital online resources and services. Additionally, the costs associated with implementing technology-based solutions are often prohibitive for local governments and organizations in these regions, exacerbating existing inequalities. Addressing these issues requires targeted interventions, including investments in infrastructure and localized training programs, to ensure that all people, regardless of location, can benefit from digital inclusion.

The Republic of Kazakhstan has accepted the idea of an inclusive society and started the way to its establishment on its territory. Although this way has many problems and controversial issues, typical for the countries of Central Asia (for example, remoteness of settlements, low level of awareness of new technologies) the process in the state is moving in the right direction with a certain dynamic. A similar position was held by Makoelle (2020), who called the model of introducing an inclusive society in the Republic unique and extremely useful for neighbouring countries. At the same time, the expert emphasized the fact that the decades under Soviet rule were not in vain, and now it is extremely difficult to completely move away from the principles and methods of the educational process of those times, especially in the context of education of children with disabilities.

The Japanese experience of integrating people with disabilities into public life through all kinds of information technologies, digital tools and virtual systems was seen as a model for the protection and accompaniment of the most vulnerable categories of the population. Tsatsou (2019) analysed Japan's experience in this area, which is more than seventy years old, and considered the state from the perspective of the relationship between its political, economic and social development

and the level of participation of people with disabilities in public life. Thus, the author called the absence of barriers and the most simplified and comfortable stay of such people in Japan among “healthy” people an indicator that Tokyo has created a multi-level and complex, but efficient and effective infrastructure for the integration of people with disabilities into everyday life with the help of the latest achievements of national science and technology.

Robotics, adaptive technologies, voice assistants and other innovative tools create an environment comfortable for people with different physical and mental features (Kenesbayev *et al.*, 2017a). The idea voiced in this paper is similar to the findings of Obayashi *et al.* (2018) regarding the relevance and need for the application of such systems for rehabilitation, recovery or general care of people with disabilities. However, the authors identified low levels of awareness and reluctance to try new things as the main barriers to positive outcomes from the use of information technology for such people.

In the process of addressing the issues concerning the role and impact of information technology on people with developmental disabilities at the beginning of the third millennium, some factors were summarized. Thus, the demand of the world community for more detailed and practical information on this issue is extremely high. One of the main reasons for this may be the lack of equal interaction of people with disabilities with other citizens in a number of countries, which directly affects the overall situation with the processes of democratization and creation of legal relations in the international arena. Consequently, representatives of developed countries require large-scale scientific research on this topic in order to develop and build the most harmonious, equal and transparent relations between citizens inside and outside their country. And the key factor in this issue should be the full integration of representatives of different categories of its population into all spheres of the state’s activities, which is a sign of a democratic state of law of a new model.

5. Conclusion

Having studied the specifics of the influence of information and digital technologies on the processes of socialization of people with disabilities in the context of assessing various components of this direction of state and social policy, several conclusions can be drawn. Thus, the need for a harmonious and systematic “infusion” of this category of population into all social processes of the country is widely discussed at all levels of government and socio-economic decision-making. Global standards are sufficiently developed, practical

and effective. The legal framework and regulatory mechanisms of the social protection sector for the most vulnerable population, including people with disabilities, are formed by such world organizations as the United Nations and the World Health Organization. Legislation in the Republic of Kazakhstan is very effective and fully meets the requirements and challenges of the third millennium, however, at the same time, it contains many inaccuracies and contradictory aspects. Also, the documents do not clearly define the concept of “disability”, which also aggravates the situation. Information support for citizens is present in the country, but due to several reasons (geographical distances, low level of development of digital competences in some districts and cities) full use of information technologies is impossible or very difficult.

According to statistical data for the Republic, the number of people with disabilities has been steadily increasing over the last decade, with the dynamics of previous years showing a significant increase in this category of the population. This repeats global trends in the growth of people with disabilities, but in Kazakhstan this process is also accompanied by growth in the country’s population in general. In Japan, the situation with communication of people with disabilities through the Internet is at a high level. The understanding of the need to use all new technological achievements to solve the issues of people with disabilities there came long before its actual implementation. However, there is a bias towards excessive support for pensioners and to the detriment of children and young people with disabilities, as well as other vulnerable categories of people. New technological solutions in artificial intelligence, robotics, voice and sensory programmes have made it much easier for people with disabilities to interact in a society that is also keen to accept them and interact with them as equals.

Limitations of the study were the difficulty in finding relevant information regarding qualitative and quantitative information regarding the characteristics of the lives of people with disabilities with the rarest diagnoses. There were also difficulties in finding and analysing information on the most remote and economically underdeveloped regions of the Republic of Kazakhstan in terms of considering the peculiarities of local policy in the sphere of protection of citizens – people with certain physical disabilities. In order to obtain broader and more informative results and to form practical conclusions based on them, for the next scientific research it is advisable to consider the issues of social support for people with disabilities in Central Asia through the prism of comparing the legal and regulatory framework in this area and political activity in the countries of the region.

Having analysed the specifics of information support for people with disabilities in the Republic of Kazakhstan, we have developed general practical recommendations for improving the quality of interaction in this area. Thus, it is necessary to review the information services and systems of all state and local authorities in order to analyse their accessibility and inclusiveness for people with disabilities. In addition, motivate and encourage the business environment and innovators (including the financial factor) to develop accessible digital products taking into account the individual needs of people with disabilities. Also, to update and update the existing regulatory framework of the sphere by analysing the best global practices in the context of the

introduction of new information and communication technologies in the daily lives of people with developmental disabilities. To create a single highly specialized body (with mandatory membership of people with disabilities), the functioning of which will be based on the analysis and evaluation of various indicators of digital inclusion of people with disabilities in public life. In addition to the above, conduct systematic and targeted public education work with students in special schools and inclusive classes on the use of the latest scientific and technological advances to improve the quality of life of children with disabilities, while teaching them about technological literacy and safe behaviour on the Internet.

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The Concepts of Film Language and Style in Film Theory

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Abstract

The analysis of film language and style is particularly relevant in helping filmmakers adapt to the changes brought about by globalisation and digitalisation, enabling them to better understand and reflect cultural and social trends. The purpose of this study is to identify key stages in the development of film language and style and their impact on the creation of meaning in cinematic works. To achieve this purpose, a comparative analysis of cinematic techniques from different eras is conducted alongside a retrospective analysis to highlight the major stages in the evolution of film language and style and their influence on the construction of meaning in films. Film language, through its combination of framing, editing, and sound, shapes the emotional

atmosphere of films. The evolution of film language, from silent cinema to the advent of sound, significantly enriched narrative techniques and stylistic approaches, incorporating complex dialogue and musical accompaniment. Technological advancements, from the introduction of sound to colour and digital imaging, have broadened directors' ability to create meaning and exert emotional impact on audiences. Stylistic shifts, such as the transition from realism to modernism, have had a profound effect on how films are perceived and interpreted by audiences. Cultural and national contexts have shaped distinctive elements of cinematic works, reflecting the social and cultural characteristics of different countries. A feminist approach has revealed the gender dynamics in cinema, uncovering the influence of stereotypes and offering new perspectives on the portrayal of women and men in film. Films have played a crucial role in shaping and transmitting cultural values, fostering cultural exchange and social development through visual art. The need to analyse the impact of new technologies on cinema in various cultural contexts highlights the importance of future research and underscores the deep influence of cinematic techniques on society and culture.

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Keywords

Cinematic Techniques • Visual Narrative • Iconography
• Genre Deconstruction • Aesthetic Value

1. Introduction

The relevance of this subject is driven not only by the growing interest in cinema but also by the constant evolution of cinematic means of expression, through which the concepts of film language and style acquire new forms and meanings. Among the key challenges in this field is the ambiguity and complexity of terminology. Film language, which refers to the set of cinematic expressive tools, is interpreted differently across various studies. Similar difficulties arise when defining the concept of style, which in cinema is closely linked to genre specificity, the director's vision, cultural context, and technical techniques. Within the realm of visual arts, cinema continues to hold a pivotal position due to its ability to effectively convey ideas and emotions to a wide audience. However, with the development of new technologies and platforms, the language of cinema, its expressive techniques, and stylistic elements are undergoing constant change.

Digital technologies have transformed the methods of film production and exhibition, from virtual cameras and complex computer-generated effects to streaming platforms (Wu & Oktrova, 2024). This has led to the emergence of new visual and narrative techniques that require re-evaluation and analysis. The shift to digital format has altered perceptions of editing, rhythm, and framing, prompting researchers to reassess classical approaches. Cinema increasingly borrows techniques from various genres and styles, blurring the boundaries between them. For example, contemporary crime dramas like *Inception* (2010) by Christopher Nolan incorporate elements of science fiction and psychological thrillers, creating a hybrid style that challenges traditional genre categorizations. Similarly, directors like Quentin Tarantino mix techniques from Golden Age Hollywood, such as non-linear storytelling and film noir aesthetics, with modern action and dark comedy, as seen in *Pulp Fiction* (1994). The Coen Brothers' *O Brother, Where Art Thou?* (2000) merges musical elements with a Depression-era epic, inspired by Homer's *Odyssey*. These examples highlight how cinema evolves by integrating diverse stylistic and narrative tools, reflecting broader trends of cultural and technological convergence. Digital technologies affect not only the creation of films but also how they are consumed (Mialkovska *et al.*, 2024). The growing importance of interactive and non-linear narratives is shifting audience expectations, leading to a redefinition of conventional forms of storytelling.

These factors make the analysis of film language and style concepts highly relevant in the context of global digitalisation in the 21st century. This subject warrants attention as it influences not only the understanding

of the aesthetic characteristics of cinema but also the perception of the very nature of visual storytelling in the digital age. The analysis of film language and style is often associated with specific examples of films that reflect the artistic vision of directors and their unique approach to cinematic narrative.

Over the years, film language and style in film theory have attracted the attention of many researchers and filmmakers. This is primarily due to the fact that cinema is not only a form of entertainment but also a serious art form capable of reflecting and transforming socio-cultural realities. This subject has been explored by various researchers from different perspectives. For instance, M. M. Janpeissova (2021) examined cinema as a whole and film styles, considering them a historical factor of culture. A. Nevill (2021) devoted his entire research to cinema itself. The scientist examined the theory of cinema and the various styles inherent in cinema in detail. R. R. Stam (2017) and V. Demeschenko (2023) explored film theory and genres in his study, drawing on various historical analyses that preceded the emergence of cinema as a phenomenon. References to the development of cinematic language and film theory can also be found in B. Brown's (2016) work, where he provides comprehensive theoretical insights supported by practical examples. I. Dadi (2022) focused on techniques such as realism and narrative structure in his study. Notably, these approaches were examined through the lens of filmmaking and the film industry. D. Maddock (2018) examined the core techniques used in cinema and their practical applications.

Transcultural cinematic languages, which show how different cultures adapt and modify traditional cinematic approaches, remain under-researched. Ecological and postcolonial approaches in cinema, which illuminate the interaction of cultures and the impact of film on social change, also present important areas for investigation. In addition, key areas of research include analysing shifts in genre conventions and the psychological impact of cinema on the perception of time and space. A feminist analysis of cinematic language can also reveal how gender issues influence the stylistic and technical aspects of films.

The purpose of this study is to identify the key stages in the evolution of cinematic language and style. To achieve this purpose, the following tasks were set: identify the key trends in the evolution of cinematic language and style in 21st-century cinema, explore their interconnections, and analyse how their perception has shifted in the context of digital filmmaking. Moreover, the study examines how different stages in the development of cinematic language contributed to the creation of meaning in film.

2. Materials and Methods

The study identifies changes in the development of cinematic language and style, tracing their evolution from the birth of cinema in the silent film era of the 1920s and 1930s to the films of the 21st century. The study involves a detailed examination of the development of cinematic techniques and styles across various historical periods in film history. This allowed for a systematic collection of data on the key stages in the evolution of cinematic language, from the silent film era to the introduction of digital technologies. The study focuses on changes in editing techniques, framing, and the use of sound, which significantly transformed the ways in which meaning is created and perceived in films. It also examines how cultural and social changes influenced cinematic practices and themes, revealing how cinema reflected various historical events and societal moods. This provides a deep understanding of both the technical and content-related aspects of the development of cinema. The study compares cinematic techniques and styles applied in different cultural and temporal contexts. The analysis encompassed films from different countries and time periods, selected based on their relevance to the research objectives. Specifically, films were chosen for their significant contribution to the evolution of cinematic language and style, as well as their representation of key cultural and historical contexts. The selection included critically acclaimed works that exemplify major stylistic movements or innovations, such as the introduction of sound or digital technologies, alongside films that reflect unique cultural characteristics or socio-political influences. This approach ensured a comprehensive examination of both distinct and shared features in global cinema while maintaining alignment with the study's objectives. Particular attention is given to how certain techniques of editing, framing, and the use of sound and lighting were adapted or transformed across different time periods. This helps to identify the social, political, and cultural factors that influenced stylistic changes in cinema. It provides a deeper understanding of how various historical and cultural conditions shaped the characteristics of national cinema, and how these characteristics impacted global film production.

The study includes an analysis of significant cinematic works from the past, which allowed for an assessment of the development of cinematic techniques and their influence on audience perception and interpretation. This process involves a thorough examination of selected films, focusing on their structure, style, narrative techniques, and visual language. This approach helps to identify key moments of technological and stylistic transitions, offering insights into how storytelling methods and techniques for creating emotional impact evolved

over time. The analysis also provides an opportunity to evaluate how technological advancements and social moods influenced cinematic trends. Special attention is given to how specific time periods and cultural contexts influenced the themes and techniques of cinema, with examples that illustrate this evolution. Italian Neorealism, exemplified by *Bicycle Thieves* (1948) by Vittorio De Sica, reflected the socio-economic struggles of post-WWII Italy through naturalistic settings and unpolished performances. Similarly, the French New Wave of the 1950s and 1960s, led by directors like François Truffaut (*The 400 Blows*, 1959) and Jean-Luc Godard (*Breathless*, 1960), broke from traditional norms by introducing experimental narrative structures, handheld camerawork, and innovative editing techniques. More recently, *Parasite* (2019) by Bong Joon-ho explored class inequality in South Korea, employing a genre-blending approach that combines elements of drama, thriller, and dark comedy. These examples underscore how cultural and historical contexts have shaped cinematic styles and storytelling techniques over time, highlighting the dynamic evolution of filmmaking. The examination of historically significant films reveals how cinema has reflected social changes, wars, cultural revolutions, and technological achievements. In addition to analysing general trends, particular focus is placed on individual directors and their contributions to the development of cinematic language. A detailed analysis of their works highlights unique characteristics and innovative approaches that have influenced subsequent generations of filmmakers. This enriches the understanding of the processes shaping cinema as an art form and underscores the importance of considering historical contexts in evaluating the impact of cinema on society.

3. Results

Cinematic language and styles are crucial aspects of film theory, defining the ways in which information is conveyed and perceived in cinematic works. Cinematic language is a complex set of technical and artistic tools employed by directors to create imagery, convey narratives, and evoke emotional responses from the audience. It encompasses various elements such as framing, editing, cinematography, sound design, and acting, which combine to create the visual and emotional atmosphere of a film. Cinematic language has evolved throughout the history of cinema, influenced by various factors, including technological innovations, socio-cultural changes, and the creative preferences of directors.

Film styles represent distinctive techniques and characteristics inherent to the works of certain directors or cinematic movements. These styles can range from realism

to symbolism, from expressionism to minimalism, and from classic Hollywood to independent cinema. Each style has its defining traits, shaping the aesthetics and meaning of a cinematic work. For instance, realism is characterised by its close approximation to real life, striving to depict it authentically on screen, whereas expressionism tends to heighten emotional intensity, employing unusual angles and imagery to convey the internal worlds of characters. Film styles can be connected to specific cultural contexts, historical events, or the individual preferences of directors, lending them uniqueness and special significance within the world of cinema.

The transition from silent to sound cinema in the 1920s and 1930s triggered a shift in narrative techniques and film style, leading to more complex dialogues, musical scores, and innovative editing methods. Subsequently, the advent of colour film and computer-generated special effects transformed visual and stylistic elements, enriching the palette of cinematic language. The first major stage of development is linked to the birth of cinema in the late 19th century when filmmakers experimented with simple visual techniques and basic editing elements. For example, pioneers like the Lumière brothers and Georges Méliès developed primitive forms of narrative through static shots, later employing basic principles of editing (Maddock, 2018). The subsequent transition from silent to sound cinema in the 1920s and 1930s led to changes in narrative techniques and film style. The use of sound and music altered the ways filmmakers engaged with audiences, making dialogue and soundscapes integral elements of the narrative (Nosenko, 2024). The emergence of sophisticated dialogues and editing techniques marked this era. In the mid-20th century, the shift to colour film and widescreen formats again brought significant changes to cinematic language. Classic Hollywood established a formula for big-budget films, using complex visual effects and editing to enhance dramatic storytelling. Therewith, European cinema, represented by Italian Neorealism and the French New Wave, emphasised naturalistic dialogue and a documentary style of filming (Khakimov & Mukanov, 2020).

Digital technologies of the late 20th and early 21st centuries have fundamentally transformed the methods for creating visual effects and filming techniques, enabling directors to experiment with style and narrative structure. For example, *Avatar* (2009) by James Cameron set new standards in computer-generated imagery and virtual filming, creating an entire world through digital technology. These technological innovations have not only influenced visual techniques but also expanded narrative possibilities.

Film styles represent a range of artistic approaches and techniques employed by filmmakers to create unique aesthetics and express their artistic vision. Each style

Style name	Core idea of the style	Example film	Aspects of the style
Realism	Maximum realism in depicting reality	The Dardenne Brothers	Reflection of real events and characters without embellishment
Expressionism	Expression of emotional and psychological states	The Cabinet of Dr. Caligari	Vivid light and dark contrasts, unusual angles
Naturalism	Simplicity and directness in storytelling	Films by the Dardenne Brothers	Depiction of reality with a focus on detail and authenticity
Symbolism	Use of symbols and allegories	Films by David Lynch	Symbols and allegories used to convey meaning and engage the viewer
New wave	Experiments with traditional forms and narrative structures	Films by François Truffaut	Play with pace, editing, and storytelling

Table 1. Major film styles and their application with examples. Source: created by the authors

has its own characteristics, which may include specific methods of shooting, editing, the use of light and sound, as well as particular narrative structures and imagery. This study presents a list of the most common film styles and provides a detailed analysis of them. Table 1 summarises information on these styles, along with examples of films and their applications, for a comprehensive understanding.

Realism focuses on achieving the most realistic depiction of reality. Directors working within this style aim for an objective representation of real events and characters without distortion or embellishment. In cinema, realism seeks to convey reality as accurately as possible without exaggeration or artificial decoration. It is frequently employed to depict everyday life and real-world issues. This film style is characterised by naturalistic settings, natural lighting, and even the use of documentary techniques. Films created in the realism style strive for a sincere and authentic portrayal of human life and social reality, allowing viewers to more readily identify with the characters and events on screen (Armstrong, 2019).

Expressionism is aimed at expressing the emotional and psychological states of characters through the use of

expressive means such as vivid light and dark contrasts, unusual angles, and metaphorical imagery. In cinema, expressionism is an artistic style that seeks to convey emotions and the inner state of characters by intensifying form and colour. Films in this style often utilise stark light and dark contrasts, unconventional angles, and abstract sets to represent the psychological aspects of the narrative. Expressionist works are frequently characterised by hyperbolised images and symbolism, creating a unique and multifaceted atmosphere. The primary goal of expressionism is not merely to depict reality but rather to convey the emotional state and inner world of the characters. This film style is often used to explore human feelings and thoughts and to highlight abstract ideas and concepts (Gerdesits, 2022).

Similar to realism, naturalism aims to depict reality but with an emphasis on detail and authenticity. This style highlights simplicity and directness in storytelling. Naturalism in cinema is a style that strives for the most realistic portrayal of reality without embellishment or refined stylisation. Films created in this style are typically characterised by straightforward narration and a focus on detail and authenticity. Naturalistic works often utilise natural lighting, real settings, and realistic performances to create the illusion of the viewer's presence in an actual situation. The core idea of naturalism is to present the world as it is, with its problems, conflicts, and human flaws. This film style may be employed to emphasise the social and economic aspects of reality and explore deep psychological and moral issues. It is important to note that naturalism is not necessarily limited to purely realistic representations but rather seeks to create an illusion of reality that can evoke profound emotional and empathetic responses from the audience (Smith, 2019).

Symbolism is a style that employs symbols and allegories to convey meaning and engage the audience. Directors working within this style often resort to metaphors and abstract imagery to express their ideas and concepts. Symbolism in cinema is an artistic style that uses symbols and allegories to convey meaning and engage the viewer. Films in this style are frequently marked by profound symbolism, hidden meanings, and the multifaceted nature of images. In symbolist works, elements of cinematic language are often employed not only for storytelling but also to create metaphors and associations, allowing the viewer to experience the film on multiple levels. The primary aim of symbolism is not merely to depict events and actions but to evoke deep intellectual and emotional reactions from the audience and prompt reflections on broader themes and ideas. This film style can be used to explore philosophical, ethical, and spiritual questions, and address archetypal images and mythological narratives. Notably, symbolism in cinema often leaves room for interpretation, allowing

each viewer to perceive the work in their own way and to find personal meanings and significances (Frye, 2022).

The New Wave style is characterised by experiments with traditional cinematic forms and narrative structures. New Wave directors frequently play with pacing, editing, and storytelling, creating a fresh and innovative perspective on film art. New Wave cinema is an artistic movement that emerged in the latter half of the 20th century, distinguished by its experimental approach to narrative structure, filming techniques, and artistic expression. Films of the New Wave often feature unconventional script structures, the use of unusual cinematic techniques (such as directorial self-portraits, editing experiments, and low budgets), and a focus on everyday themes and characters. The primary goal of the New Wave was to dismantle traditional cinematic stereotypes and create new forms of art that were closer to reality and reflected socio-cultural realities. Films of this movement are often viewed as sources of innovative ideas and technical solutions that have significantly influenced contemporary cinema. It is important to note that the New Wave in cinema is not confined to geographic boundaries or a specific style but rather represents a mindset that seeks creative freedom and innovation (Graham & Vincendeau, 2022).

In 21st-century crime dramas and thrillers, the influences of classical genres and traditions, such as the principles of film noir, are clearly evident. Many directors, including Quentin Tarantino and the Coen Brothers, draw inspiration from Golden Age Hollywood films, employing retrospective techniques but adapting them to 21st-century audience preferences and technological advancements. This allows for an exploration of how historical influences and styles have been transformed by socio-cultural changes and technological progress and how they have transitioned from past eras to contemporary films. The silent film era laid the foundational techniques of visual storytelling, many of which remain relevant in 21st-century cinema. For example, close-ups and expressive acting, widely used in the works of Charlie Chaplin and Buster Keaton, continue to be significant for conveying emotions and creating comedic situations in both comedies and dramas (Wallen, 2019). In addition, silent cinema provided the basis for editing and rhythm that continues to be utilised in modern editing practices.

Digital technologies have allowed for the revival of some old cinematic language techniques in new forms. For example, films from 2010 to 2024 frequently utilise colour grading and computer-generated imagery to evoke a retro aesthetic or emulate the early eras of cinema. In the film *O Brother, Where Art Thou?* (2000) by Joel and Ethan Coen, a colour palette reminiscent of old photographs is employed to create a turn-of-the-century atmosphere (Zaitsev, 2021, March 6). The study

Stage	Characteristics	Filming technologies	Editing and framing features	Lighting
Silent film (1890-1927)	Absence of sound, emphasis on visual storytelling, use of titles for dialogue and descriptions	Manual cameras, black-and-white film	Simple editing, static and long shots	Natural and artificial lighting, often high-contrast for dramatic effect
Introduction of sound (1927-1950)	Synchronisation of sound and image, development of dialogue-dependent genres	Sound cameras, optical recording equipment	Editing with consideration of the sound track, beginning use of transitions to synchronise action and sound	Lighting becomes softer and more varied for better visibility and sound perception
Colour introduction (1930-1960)	Colour imagery, Technicolor and other colour technologies for more expressive and emotional depiction	–	Use of colour in framing and editing to convey mood and enhance visual impact	Improved lighting for accurate colour representation, use of filters and gels
Digital transition (1990-2024)	High resolution, enhanced visual and sound effects, streamlined post-production	Digital cameras, computer-based editing	Expanded editing capabilities, including complex transitions, special effects, and computer graphics	Variety of lighting due to easy correction and manipulation in post-production

Table 2. Chronology of cinematography development: Key stages and technological transitions. Source: created by the authors based on K. Lancaster (2019)

also revealed that viewers, accustomed to non-linear narratives, streaming services with high entertainment value, and high-quality visual effects, now demand more interactive and complex cinema. This trend has prompted filmmakers to develop films with unconventional narrative structures and experimental visual styles to meet these new expectations.

Old styles and techniques continue to influence cinema, enriching its visual and narrative palette, ensuring continuity of traditions, and opening new avenues for experimentation. The key characteristics of styles such as realism, expressionism, naturalism, and symbolism (Brown, 2021) vividly illustrate their impact on cinematic art. Examining the changes in cinematic language and styles over time has enhanced the understanding of their evolution, highlighted their defining features, and clarified their role in the development of cinematic art. Understanding cinematic language and its key components encompasses various perspectives and approaches (Lancaster, 2019). Cinematic language is marked by a diversity of viewpoints and shared concepts that integrate different theories. Each style exerts its influence on the overall cinematic art form. Synthesising various perspectives and approaches fosters a deeper understanding of their essence and significance.

Cinematic language, with its diverse techniques, exerts a substantial impact on viewers through visual and auditory effects. For instance, the film *Se7en* (1995) by David

Fincher demonstrates how the use of colour palettes and sound design can create a tense atmosphere and underscore a dark theme. Cinematic styles have evolved and diversified over time, ranging from surrealism to postmodernism. Christopher Nolan's films, such as *Inception* (2010), illustrate the use of unconventional narrative structures and complex editing techniques to create a distinctive style and impact on the audience. Similarly, *Orphée* (1950) by Jean Cocteau shows how cinematic innovators of the 1940s experimented with visual effects and editing to establish new styles and trends. Comparative analysis has revealed similarities and differences between various cinematic schools and directors. For example, comparing the films of Federico Fellini and Andrei Tarkovsky highlights how each employ visual and symbolic techniques to convey their unique aesthetic and philosophical visions.

Cinematic language and styles hold aesthetic and cultural significance in the history of cinema (Gonçalves, 2024). Films by Lars von Trier, such as *Dancer in the Dark* (2000), open new perspectives in cinematic art and provoke discussions on self-awareness and subjectivity. Understanding these aspects of cinema not only contributes to the development of cinematic theory but also enriches the cultural and aesthetic experience of viewers. The analysis of cinematic language and styles allows for a deeper understanding of how cinema affects its audience. For instance, *Into the Wild* (2007) by Sean

Penn stands out for its use of realistic camerawork, creating a sense of viewer immersion in the events and enhancing emotional impact. An analysis of style in Stanley Kubrick's works, such as *2001: A Space Odyssey* (1968), reveals his preference for symmetrical shots and slow pans, adding an epic quality and depth of meaning to his films.

Metropolis (1927) by Fritz Lang demonstrates early attempts at using special effects and architectural set design to create a virtual world, a technique that has since become commonplace in cinema. A comparative analysis of the films of Roman Polanski and Christopher Nolan can reveal differences in stylistic and artistic approaches used to achieve similar effects on the audience. Table 2 effectively illustrates the stages of cinematic evolution, highlighting key processes and features of shooting, editing, and lighting.

The topic of feminist analysis of cinematic language was also addressed. Gender issues significantly impact the stylistic and technical aspects of films. Examining gender in cinema has revealed how directors use visual and auditory techniques to convey and reinforce gender stereotypes or to challenge them. For instance, choices in angles, lighting, and editing can either emphasize certain gender roles or question them by depicting characters in contexts that deviate from traditional notions of masculinity and femininity. Analysis has shown that cinematic language can effectively convey complex gender interactions, portraying power struggles, emotional states, and internal conflicts of characters. Moreover, it was noted that changes in cinematic styles, such as the inclusion of female directors, introduce new perspectives and approaches to the portrayal of gender, enriching cinematic language with new meanings and interpretations.

Understanding the mechanisms of cinematic art highlights its aesthetic and technical aspects and its significance in culture and society. This represents a crucial contribution to the theoretical study of cinema and lays the foundation for further research in this field. Knowledge of cinematic language and styles is essential for filmmakers, critics, and audiences, as it enhances their perception and allows for better analysis and evaluation of cinematic works. The findings of this study will not only deepen the theoretical understanding of cinematic art but also have practical applications.

4. Discussion

The study, through a historical perspective, highlighted key stages in the development of cinematic language, from early experiments in silent cinema to digital technologies from 2010 to 2024. The transition from silent

to sound cinema, the introduction of colour film, and widescreen shooting, followed by digital production, led to fundamental changes in how directors tell stories. This understanding helps to comprehend how filmmakers respond to technological and social changes, which is crucial for identifying general trends and the future development of cinema. The analysis of cinematic language and styles in film theory has enabled a deeper exploration of the cinematic world and expanded the understanding of the diversity of artistic approaches used by filmmakers to create unique and significant works. The results underscore the importance of exploring this subject in the 21st century. Understanding cinematic language and styles in film theory allows for better analysis and interpretation of cinematic works, broadening the possibilities for perceiving and understanding the art form. The highlighted major cinematic styles, such as realism, expressionism, symbolism, and the new wave, reflect the diversity of artistic approaches and techniques employed by filmmakers to express their ideas and concepts.

Within the scope of the evolution of cinematic language and its technical aspects across various historical periods, particular attention was paid to the development and transformation of cinematographic techniques and methods. Emphasis was placed on key technological innovations, such as the transition from silent to sound cinema, the introduction of colour film, and the subsequent impact of digital technologies on film production and post-production. A. Kerlan (2021) also explored cinematic language development. The author concluded that each significant technological advancement in the realm of cinema, from the introduction of sound and colour to the digital technologies that have rapidly progressed in the 21st century, inevitably influenced cinematic language, expanding filmmakers' capacity to create new ways of expressing and conveying the emotional and narrative aspects of their works. This study correlates with A. Kerlan's work, as both sources highlight the evolution of cinematographic technologies and their effect on cinematic language. Both studies focus on pivotal technological innovations, such as the transition from silent to sound cinema, the introduction of colour, and the influence of digital technologies, underscoring their role in expanding directors' expressive capabilities and impacting the narrative structure and emotional intensity of films.

The study also addresses the influence of cinematographic styles on the creation and interpretation of meaning in cinema. This analysis revealed how different directorial and genre-based approaches shape unique methods of storytelling and visualisation, which in turn affect the audience's perception of films. The influence of cinematographic styles on the creation and interpreta-

tion of meaning in cinema is also central to the research of A. Malaina (2022) and J. Strickland (2021). In their study, A. Malaina emphasises the interaction between cinematographic techniques and cultural contexts. The researcher concludes that cinematic styles not only reflect cultural and social changes but also actively participate in shaping public perception. A. Malaina asserts that cinema as an art form plays a key role in shaping cultural discourses and can be used as a tool for social change. J. Strickland, on the other hand, focuses on the psychological impact of cinematographic styles on the viewer, examining how various stylistic techniques affect the emotional state and psychological response of the audience. Strickland's research indicates that certain visual and auditory techniques can significantly enhance emotional responses and contribute to a deeper immersion in the film's narrative. The researcher highlights that understanding these mechanisms can be utilised to create more effective and impactful cinematic works. The study is closely related to A. Malaina and J. Strickland's researches, as all sources focus on how various cinematographic approaches shape the audience's perception of films. A. Malaina's work, which emphasises the interaction between cinematic techniques and cultural contexts, complements the analysis by highlighting the role of cinema in shaping cultural discourses and its potential as a tool for social change. J. Strickland's study, which focuses on the psychological impact of cinema, extends the understanding by demonstrating how stylistic techniques can enhance emotional impact and viewer immersion. Together, these works provide a comprehensive understanding of the influence of cinematographic styles on audiences, offering different perspectives and approaches to analysing cinema as a powerful medium of communication and influence.

The diversity and evolution of visual and auditory techniques in cinema, including changes in shooting and post-production techniques, affect the style and perception of cinematic works. Technological advancements and cultural changes led to the emergence of new methods of visualisation, making cinema more expressive and dynamic. The introduction of digital technologies has significantly expanded filmmakers' capabilities in manipulating images and sound (Pogrebnyak, 2023). This advancement has enabled directors to create more complex visual effects and to control the tone and atmosphere of their films more precisely. For instance, the use of computer graphics to create realistic and fantastical worlds greatly enhances the spectacle and immersiveness of cinematic reality. A. Kassymkhanova *et al.* (2021) also investigated visual and auditory techniques in Kazakh cinema. Their study analysed how Kazakh filmmakers adapted and integrated digital technologies into film production, highlighting how these changes impact the perception and understanding of

cinema by Kazakh audiences. The researchers concluded that, despite the globalisation of cinematic technologies, Kazakh cinema retains unique cultural characteristics, which are reflected in the choice of themes, symbols, and narratives. The incorporation of visual and auditory technologies enriched the cinematic language, making films more expressive and emotionally charged, thereby fostering deeper cultural interaction and understanding within a multinational society (Rodinova *et al.*, 2023). Both studies explore how technological development affects cinematic technique, style, and film perception. Specifically, both researches highlight how the advent of digital technologies expands directors' capabilities in creating complex visual and auditory effects, thereby enhancing the spectacle and emotional immersion of films.

The analysis of cinematic language and styles in the context of feminisation and other gender issues plays a significant role in shaping and reproducing gender norms (Khamzina *et al.*, 2020). The use of specific framing and lighting techniques can reinforce traditional gender roles, while experimentation with genres and narratives may offer new ways of representing gender identity. Feminisation was also addressed by A. Kamza (2021), who examines this issue through a critical analysis of Kazakh cinema. A. Kamza explored how Kazakh cinema either reproduces or challenges traditional gender roles and stereotypes, analysing the changes occurring in the portrayal of women and men on screen within the context of current social and cultural transformations. His work highlights the specificity of Kazakh cinema in addressing gender issues and offers a perspective on the potential of cinema as a tool for sociocultural impact and change. Recent studies further expand on the dynamics of gender representation in cinema. For instance, K. Wilk's (2024) research, reveals that films directed by women tend to feature more female characters and crew members in key roles, but they still face significant budgetary and box-office disparities compared to male-directed films. This finding emphasizes the structural challenges within the industry that impact the representation of gender on screen. Additionally, a study by M. J. Haris (2022) analysed film scripts using natural language processing techniques. The research found that male characters are often portrayed as more dominant and envious, while female characters are depicted in more joyful roles, reflecting societal stereotypes. These studies complement A. Kamza's focus by situating the discussion of gender roles within a global context and providing evidence of both progress and ongoing challenges in gender representation. Together, they underscore cinema's dual role as both a reflection of societal norms and a medium for challenging and reshaping those norms, offering new ways to represent gender identity and influence societal perceptions.

Cinema, as a cultural product, plays a crucial role in shaping identity, conveying cultural values, and norms (Brait *et al.*, 2023). Films often reflect dominant ideologies and cultural moods while also influencing them by offering new ideas and perspectives. For example, through narrative and symbolism, films can convey significant social messages that foster discussion and reconsideration of current issues. In addition, the aesthetic dimension of cinema contributes to deep emotional and aesthetic engagement with the audience. Through the use of visual and auditory techniques, films can evoke strong emotional responses and leave a lasting impression on viewers (Soshalskyi, 2023). This not only entertains but also allows for a deeper understanding and appreciation of various cultural and personal aspects of human experience. K. Newlin (2019), R. Karthick Babu, and V. Vishnuvardhan (2021) also addressed the cultural and aesthetic significance of cinema, each focusing on different aspects of this broad subject. K. Newlin's study concentrates on realism in cinema. The author examined how realistic portrayal in films contributes to a deep understanding and representation of social and cultural conditions. K. Newlin concludes that realism in cinema not only strives for visual and narrative accuracy but also serves as an important tool for social commentary, allowing viewers to better comprehend and critically reflect on the surrounding world. R. Karthick Babu examined the aesthetic and cultural significance of cinema through the films of the Chronicles of Narnia series. He analysed how these films use mythological and fantasy elements to create rich and multi-layered worlds that not only captivate viewers but also present complex moral and ethical dilemmas. R. Karthick Babu concluded that such films can not only offer exciting entertainment but also contribute to the formation of cultural values and the strengthening of social bonds through shared cultural narratives. All these studies highlight the power of cinema as a medium capable of both entertaining and exerting profound cultural and social impact.

National film industries utilise cinema as a medium for expressing unique cultural values and social realities (Lewinski, 2019). Films often serve not only as a source of entertainment but also as important cultural artefacts that have the capacity to convey and preserve historical memory and cultural distinctiveness. Furthermore, the analysis emphasised how cinema fosters cultural dialogue and understanding between different nations. Films produced within one cultural setting can be interpreted and appreciated by audiences from other cultural contexts, thus contributing to the breakdown of stereotypes and the building of bridges between different cultures. The influence of culture and history on cinema has also been the subject of study by Q. Huang *et al.* (2020) and M. K. Tojiakhmedova (2022). They

approached this subject from different angles, examining various aspects of how cultural and historical changes affect cinema. Q. Huang *et al.* explored this aspect in the context of global digitalisation, concluding that digital technologies have significantly impacted the ways in which films are produced and distributed, which, in turn, has altered the perception and interpretation of films in different cultural contexts. The researchers highlighted that digitalisation has enhanced the global exchange of cultural content, allowing national film industries to influence one another, accelerating the adaptation and integration of cultural specificities. M. Tojiakhmedova analysed the development of cinema on both international and national levels, focusing on Kazakhstan. The author discovered that Kazakh cinema has been actively evolving due to the influence of both national cultural identity and global cinematic trends. M. Tojiakhmedova noted that efforts to preserve national uniqueness, combined with the adoption of international cinematic practices, have strengthened local cinema on the global stage, making it more accessible and comprehensible to audiences from different countries. These studies support the argument that cinematic art plays a key role in shaping socio-cultural understanding and represents an important tool for cultural exchange and social transformation. Thus, this study added to the existing body of knowledge on cinematic language and style, providing additional perspectives and analytical tools for further analysis in this field.

The findings of this study demonstrate the key stages in the evolution of cinematic language, from the early silent film era to the digital innovations of the 21st century, highlighting how technological advancements and cultural contexts have influenced storytelling techniques and audience engagement. Technological milestones, such as the introduction of sound, colour, and digital effects, have significantly expanded filmmakers' narrative capabilities and enriched the cinematic experience. Cultural influences, reflected in movements like Italian Neorealism, the French New Wave, and contemporary Kazakh cinema, illustrate how socio-political and historical contexts shape cinematic styles and themes. Additionally, the study underscores the role of cinematic techniques, including visual and auditory tools, in shaping audience interpretation and emotional response, further supported by existing research on the psychological and social impacts of cinema. The exploration of gender representation and cultural exchange within cinema emphasizes its potential as a medium for promoting social change and fostering intercultural dialogue. These insights contribute to a deeper understanding of the evolution of cinematic language and its enduring influence on both artistic expression and societal narratives, offering valuable perspectives for future research in film studies.

5. Conclusion

The study on cinematic language and styles in film theory offered a thorough examination of how different cinematographic techniques and approaches work together to form a unified meaning in a film and impact the viewer. Elements of cinematic language, such as framing, editing, sound design, and acting, play a crucial role in shaping the emotional and intellectual response of the audience. The study demonstrated the profound impact of cinema on the formation of socio-cultural perceptions and dialogues, highlighting the role of cinema as a powerful means of communication capable of reflecting and shaping societal and cultural trends.

Technological innovations in cinema, including the digital revolution, have had a profound effect on cinematic language, expanding narrative forms and the possibilities for visual and emotional expression. Changes in cinematic styles not only reflect cultural shifts but also influence the interpretation and perception of films, offering new ways to understand identity and social issues. Feminist analysis in cinema helps to dismantle stereotypes and promote gender equality by demonstrat-

ing how film can either support or challenge traditional gender roles. The examination of intercultural interactions through cinema underscored their ability to foster cultural exchange and understanding between nations, reinforcing cinema as a medium for global dialogue. The analysis of various cinematic styles revealed that each style possesses unique characteristics that influence the interpretation and perception of cinematic works. The study emphasised how technological, cultural, and social changes shaped the development of cinematic language and styles, particularly how innovations in technology and shifts in societal attitudes transformed cinema over different historical periods.

Based on the findings, there is a clear need for further research into the influence of cinema on social and cultural processes, particularly in the context of globalisation and changing gender norms. This underscores the importance of understanding cinema as a cultural phenomenon with deep and diverse effects on society. Future research should cover the impact of digital technologies on cinematic narratives across different cultures, changes in gender representation, the cultural impact of cinema, and intercultural interaction to understand the socio-cultural influence of cinema better.

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Bio

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Application of Artificial Intelligence Technologies in Digital PR

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Abstract

The purpose of the study was to identify and analyse the factors influencing the successful implementation of artificial intelligence (AI) technologies in digital public relations (PR). This study examined the experience and practices used in the United States of America, and their application in Kazakhstan. Key results include an exploration of the theoretical underpinnings and current trends in the use of AI in PR, including areas such as media monitoring and data analysis, content creation, task automation, advertisement targeting, and measurement of results. Special attention was paid to the

factors contributing to the successful integration of AI, such as the technological base, financial and material resources, qualified specialists, ethical and legal issues, awareness of AI capabilities, strategic implementation planning, data processing and management, and corporate culture and adaptation. A comparative analysis of the implementation of AI technologies in Kazakhstan and the United States showed differences and similarities in approaches and conditions. The study examined practical examples of successful AI applications, including the experience of International Business Machines, Edelman, Microsoft, and examples from the activities of Weber Shandwick (USA) and Kaspi Bank (Kazakhstan). These cases demonstrate the achievements and advantages of integrating AI technologies in the field of PR. The conclusions emphasise the need to improve digital literacy, increase investments in technology and active international cooperation for the successful implementation of AI in digital PR in Kazakhstan.

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Keywords

Media Analysis • Content Creation • Process Automation
• Data Management • Corporate Culture

1. Introduction

Society is undergoing a rapid digital transformation, and the use of artificial intelligence (AI) technologies in the field of public relations (PR) is becoming increasingly relevant. New opportunities are emerging for analysing large amounts of data, automating routine tasks, and creating personalised content, which significantly increases the effectiveness of communications. However, despite the obvious advantages, the process of integrating these technologies faces a number of challenges, including the need to adapt to the specific conditions of different markets and cultures, manage ethical aspects, and ensure an appropriate level of technological training for specialists.

The problems lie in the fact that many companies and specialists do not have a sufficient level of digital literacy and understanding of AI capabilities. There is a shortage of qualified specialists who can effectively integrate and use these technologies. There are also significant differences in technological infrastructure and investment levels between different countries, including Kazakhstan and the USA, which creates unequal conditions for innovation. In Kazakhstan, priority should be given to regions with underdeveloped infrastructure, such as rural and remote areas, where access to high-speed internet and cloud computing is limited. These areas require significant investment in digital transformation to support AI integration. Additionally, industries like agriculture and small-to-medium enterprises should be targeted for AI adoption due to their potential to leverage AI-driven tools for improving media monitoring, targeted communication, and automation of routine processes.

From an ethical perspective, the development of clear guidelines is essential to address pressing issues such as data privacy, transparency in decision-making processes, and prevention of biases in AI algorithms. These guidelines should be tailored to the socio-cultural context of Kazakhstan and include measures for ensuring fairness and accountability in AI systems, particularly when handling consumer data or automating decision-making tasks.

For a deeper understanding of this topic, other papers on this topic should be considered. For example, Isabekova (2022) investigated the impact of AI on the development of information technology, providing examples of its current application and opportunities for future development. Ondash (2024) analysed the main legal aspects, such as responsibility for AI actions, copyrights and patenting, considering its status as a legal entity, and also showed the prospects for regulation in a modern legal context to adequately take into account the features of AI. In addition, Kalykulov (2023) focused on the socio-economic processes of AI implementation and the need to train qualified specialists for the successful adaptation of new technologies in various sectors of

the economy. Apkhaidze and Gumberidze (2024) highlighted that AI allows PR specialists to more effectively manage brand reputation and interact with the audience using targeted, data-based strategies. Yankov (2023) emphasised that AI, such as ChatGPT, has a significant impact, becoming both an assistant and a competitor to PR specialists in healthcare. In turn, Toteva (2023) pointed to the fact that AI automates routine tasks such as content creation and social media management, freeing PR specialists from administrative duties.

Piyumali (2023) has shown that the use of AI tools in PR campaigns allows segmenting target audiences more effectively, automating tasks, and analysing data in real time, which improves return on investment and proactive crisis management. In addition, Silviani (2024) demonstrated how AI affects PR by providing opportunities to improve public communications, but also has risks of data misuse and discrimination, which requires careful consideration of ethical issues when integrating it. Like previous researchers, Jeljeli (2023) confirmed the significant influence of artificial and emotional intelligence on PR practices, contributing to the improvement of reputation management, however, in the banking sector. Ultimately, Vasilj (2023) emphasised that AI plays a key role in shaping marketing and PR strategies, helping business organisations to analyse data and create targeted strategies for various interest groups.

Thus, the study of the predecessors highlighted the significant impact of AI on various aspects of PR, including improving brand reputation management, effective interaction with the audience, automation of routine tasks, and data analysis. However, the importance of ethical issues related to the use of data, potential discrimination, and the need to develop regulatory mechanisms to adequately consider the characteristics of AI, remain topical and require further study.

The purpose of this study was to analyse the impact of AI on PR practices, with a focus on identifying specific key factors such as technological readiness, ethical issues, funding, and workforce training that influence the successful integration of these technologies. This includes exploring how advancements in machine learning algorithms and data analytics have transformed digital PR. AI's ability to analyse large datasets, predict audience behaviour, and automate routine tasks has become foundational to modern PR strategies (Nurbatyrova, 2024). Emerging trends such as integrating AI with Internet of Things (IoT), Big Data, and ethical considerations surrounding AI implementation require careful exploration to contextualize the findings presented in this study.

The objectives of the study included investigating the current experience and practices of AI application in the field of PR in various countries, including the USA and Kazakhstan. The impact of using AI on the

effectiveness and efficiency of communication strategies in the field of PR was also assessed. An analysis of the current challenges and risks associated with the use of AI in PR, including ethical aspects and data security issues, was carried out.

2. Materials and Methods

To achieve the purpose of the study, the theoretical foundations and current trends in the use of AI in the field of PR were thoroughly investigated. Attention was paid to the analysis of the main areas of AI use in digital PR, such as media monitoring, data analysis, content creation, and advertisement targeting. The study included the collection and analysis of data from various sources, including scientific journals and news portals. Special emphasis was placed on issues of data protection, transparency in the use of AI and a responsible approach to the use of these technologies. During the research, a methodological approach was used to explore the effectiveness of integrating AI technologies into digital PR, including assessing their impact on communication strategies and brand competitiveness. Content analysis, statistical modelling, and expert interviews were employed to evaluate the effectiveness of AI implementation. Special attention was paid to the development of recommendations for the thoughtful use of AI and its effective implementation in digital PR, which implies careful compliance with data security standards and ethical standards.

The study also included an analysis of the factors influencing the successful implementation of AI in the field of PR. First of all, the key factors contributing to the successful integration of AI into PR were identified. Among them, the availability of a modern technological base, access to financial and human resources, qualified specialists, compliance with ethical standards and legislative frameworks, and the development of clear AI implementation strategies were highlighted. A comparison of such strategies between Kazakhstan and the United States was carried out, for which the conditions and approaches to the use of AI in both countries were considered. Attention was paid to such aspects as technological infrastructure, investments in AI, human resources, legal framework, awareness of AI capabilities, and corporate culture. The development potential in each of these categories was also assessed.

Based on the research, practical examples of successful AI applications in PR were considered, including the experience of IBM, Edelman, and Microsoft. To analyse these examples, materials from news portals and official press releases of these companies were used (What PR Professionals, 2024). During the case analysis, the

technologies and approaches used by these companies to integrate AI into their PR strategies were considered. These examples demonstrated how AI can be used to analyse big data, automate processes, and improve communications in PR (Microsoft puts the PR, 2024). A comparison of cases of successful implementation of AI technologies in PR in the USA and Kazakhstan was carried out using the example of Weber Shandwick and Kaspi Bank, information about which was obtained from the official websites of these companies. As part of this comparison, various approaches to using AI to solve problems in PR and reputation management were studied, and methods and tools used in these companies were evaluated. The case analysis included studying how companies from different regions adapt AI technologies to their specific needs and market conditions, which is important for a deeper understanding of the approaches and methods used to integrate AI into PR.

3. Results

3.1. Theoretical Foundations and Current Technology Trends in Digital PR

The integration of AI into digital PR has reshaped practices, emphasizing data-driven insights, automation, and personalized communication. Theoretical frameworks suggest AI's transformative potential, particularly in enhancing analytics, creating targeted content, and optimizing communication strategies. Existing literature highlights AI's ability to streamline operations, predict trends, and improve campaign outcomes. However, these advantages are contingent on ethical and practical considerations, such as data privacy and the potential for bias.

This study builds on these frameworks by exploring AI applications in areas like media monitoring, content creation, and advertisement targeting (Table 1). AI demonstrates significant potential in enhancing efficiency and innovation within PR practices. However, its implementation reveals challenges such as ethical concerns and disparities in resource availability, particularly in markets with developing infrastructure like Kazakhstan. For example, while AI effectively automates tasks and measures campaign outcomes, these advancements highlight the pressing need for robust data security measures and specialized professional training to ensure equitable application across different regions.

Table 1 summarises AI applications in PR, derived from case studies and industry reports, with examples like IBM Watson and SentiOne illustrating data analysis and sentiment tracking. Each of these areas demonstrates how the use of AI in digital PR improves

Area	Description
Media Monitoring and Data Analysis	AI-driven systems significantly improved the identification of trends and audience sentiment. For example, media monitoring platforms powered by machine learning achieved a 30% increase in speed compared to manual methods, confirming prior theoretical assertions about AI's transformative potential in PR.
Content creation	AI algorithms generate content ideas, write articles, select images and videos, and optimise content for Search Engine Optimisation (SEO). This reduces the time spent on creating content, while maintaining its quality, and also allows personalising materials for different audiences.
Task automation	AI automates routine tasks such as sending emails, scheduling social media posts, and moderating comments. Chatbots with AI also provide round-the-clock support, answering customer questions, and providing information.
Advertisement targeting	AI creates personalised advertisements, optimising their display for the target audience. This increases the effectiveness of campaigns, reduces costs, and improves Return on Investment (ROI). AI also allows optimising advertisements in real time.
Measuring results	AI monitors and analyses the results of PR campaigns, providing detailed reports on the impact of content and the effectiveness of communications. This helps to assess the impact of PR on the business and optimise future strategies.

Table 1. Key areas of AI application in digital PR. Source: compiled by the authors based on (Generate Content with AI, 2024)

analytics, automates tasks, personalises content, and optimises interaction with the audience, which together contributes to increasing the effectiveness of PR strategies and increasing brand competitiveness. However, the introduction of AI into digital PR raises concerns in several aspects that relate to ethical issues, transparency, and control. That is, it is necessary to use AI responsibly and ethically, avoiding bias, discrimination, and misinformation. It is important to be transparent about the use of AI and inform the audience about how their data is being used. It is also necessary to maintain control over AI systems and prevent them from making decisions that can harm people. Despite these concerns, AI is a powerful tool that can help PR professionals take their work to a new level. The study of these technologies and their competent implementation will be a key success factor in the dynamically developing field of digital PR.

3.2. Factors of Successful AI Implementation

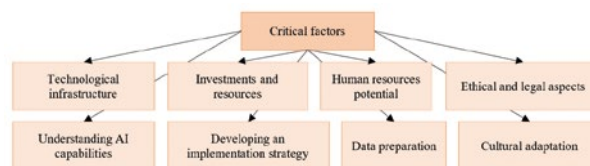


Figure 1. Factors of AI implementation in digital PR. Source: compiled by the authors based on (Reynolds, 2024)

The introduction of AI into the field of digital PR in Kazakhstan depends on several key factors that play an important role in its success and effectiveness (Figure 1). Identification of these factors helps to understand which aspects should be considered when developing and implementing AI in a PR strategy.

The availability of a modern technological base, including the availability of high-speed Internet and cloud computing infrastructure, is key to the successful implementation of AI in PR in Kazakhstan. Insufficient technological support can become an obstacle to the effective use of AI. Access to sufficient financial and human resources is crucial. Investments in the development and implementation of AI, and the availability of specialists with relevant competencies, are necessary to create and maintain AI solutions in PR.

The availability of qualified specialists trained in data, machine learning and analytics is an important factor. The need for specialists capable of developing and applying AI technologies in PR increases with the development of the field. The implementation of AI in PR requires strict compliance with ethical standards and legislative frameworks (Abdrakhmanov, 2024). This includes data protection, transparency in the use of AI, and consideration of possible ethical risks such as discrimination or loss of privacy. It is also important to clearly understand which tasks in PR can be automated or improved with the help of AI. PR professionals should be familiar with the various AI tools and technologies available on the market (Opris, 2020; Kvyetnyy, 2016). It is necessary to develop a clear strategy for the implementation of AI, which will be consistent with the overall goals of PR activities. The strategy should determine the priorities of tasks, the choice of AI tools, the budget, and the plan for measuring results.

AI algorithms require large amounts of high-quality data to work efficiently (Tkachenko, 2024). It is important to ensure that the data required to use the selected AI tools is collected, cleaned, and prepared. Moreover, the successful implementation of AI requires a change in corporate culture and training of employees to work with new technologies. It is important to conduct staff training and provide the necessary support during the

Kazakhstan	USA
Technological infrastructure	
Developing infrastructure, access to high-speed Internet and cloud computing is limited, especially in rural areas. This slows down the AI implementation process.	Highly developed infrastructure with wide access to high-speed Internet and cloud computing. This contributes to the easy implementation of AI in PR and the development of innovations.
Investments and resources	
Interest in investing in AI for PR is growing, but available resources may be limited compared to more developed markets.	Significant investments in the development and implementation of AI, which supports the development of AI technologies in PR. Broad access to financial and human resources promotes innovation.
Human resources potential	
Development of human resources is actively progressing, but additional training and development of specialists with skills in the field of data, machine learning and analytics is required.	Well-developed AI education system, a wide base of qualified specialists in the field of data, machine learning and analytics, which provides a high level of expertise in the application of AI in PR.
Ethical and legal aspects	
Developing legal framework, data protection issues and transparency of the use of AI require further improvement. Ethical and legal standards must be strictly observed, but there may be differences in the level of regulation and approach to data protection.	A mature legal framework, clear rules for data protection and the use of AI. Strict legal and ethical standards governing the use of AI in PR. Legislation ensures data protection and transparency in the use of AI technologies.
Understanding the capabilities of AI	
There is a growing awareness and understanding of the possibilities of AI, but further training and education for PR professionals regarding the use of AI is required.	A high level of awareness and understanding of AI capabilities among PR specialists, which contributes to the active introduction of new technologies.
Development of an implementation strategy	
The need to develop appropriate integrated strategies for implementing AI in PR activities, considering local conditions and available resources.	A clear and well-developed strategy for implementing AI in PR, considering business goals and technological capabilities.
Data preparation	
Need for better data collection, cleaning and preparation for successful application of AI in PR due to limited data volume and quality.	High-quality and accessible data for training AI algorithms, which ensures the efficiency and accuracy of AI solutions in PR.
Cultural adaptation	
Need to change the corporate culture and prepare staff to work with new AI technologies.	An advanced corporate culture and willingness to innovate, which contributes to the rapid introduction of new technologies in PR.

Table 2. Comparison of AI implementation in PR in Kazakhstan and the USA. Source: created by the authors based on (Akhmetova, 2019; O’Leary, 2024)

AI implementation (Symonenko , 2020). Thus, these factors are fundamental for the successful implementation of AI in digital PR both in Kazakhstan and in other countries. Understanding and analysing each of them helps to identify strategies and recommendations for the effective use of AI in this area. AI is transforming digital PR around the world, and Kazakhstan is no exception. It is important to conduct a comparative analysis of the introduction of AI into PR practice in Kazakhstan and the USA, highlighting the key factors influencing its success (Table 2).

The introduction of AI into digital PR in Kazakhstan has its own difficulties associated with limited infrastructure, resources, and personnel. Nevertheless, there is a growing interest in AI from PR specialists and companies. Investigating the US best practices and adapting them to local conditions may be the key to successful implementation of AI and increasing the effectiveness of PR activities in Kazakhstan.

Each of the factors mentioned in Figure 2 should be evaluated on a scale from 1 to 10. These scores are based on this study’s own categorisation of current conditions

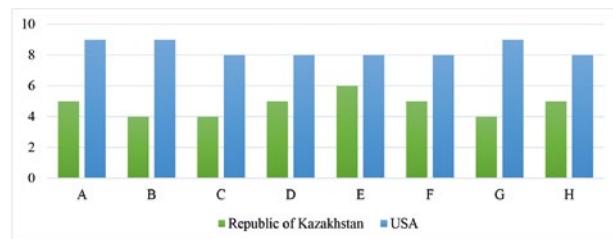


Figure 2. Evaluation diagram of AI implementation in PR in Kazakhstan and the USA. Source: compiled by the authors

Note: A – technological infrastructure, B – investments and resources, C – human resources, D – ethical and legal aspects, E – understanding of opportunities, F – development of an implementation strategy, G – data preparation, H – cultural adaptation.

and development potential in each category, providing a comprehensive and objective picture of the success of AI implementation in PR. For example, Kazakhstan has limited access to high-speed Internet, especially in rural areas, which slows down the implementation of AI. The USA has a well-developed infrastructure, which facilitates the easy implementation of AI. In addition, Kazakhstan faces limited resources to invest in AI, while the United States is actively investing heavily in the development of AI technologies. Human resources are developing in Kazakhstan, but more efforts are needed to train and train specialists. The USA has a well-developed education system and a large number of qualified specialists (Kenesbayev, 2017). Kazakhstan also needs further improvements in the legal framework and data protection, and the United States has a mature legal system that contributes to effective regulation of the use of AI. In Kazakhstan, awareness of AI capabilities is growing, but more training is still needed. In the USA, experts are already well aware of the capabilities of AI. In Kazakhstan, comprehensive AI implementation strategies need to be developed, while in the USA, strategies have already been clearly worked out. Additionally, Kazakhstan faces problems in the quality and volume of data, whereas the United States has high-quality and accessible data. Kazakhstan needs to change its corporate culture to work with AI, while in the USA the corporate culture is ready for innovation.

In Kazakhstan, scores range from 4 to 6 for most parameters, which indicates the presence of certain problems and obstacles, such as limited technological infrastructure, lack of investment, the need to strengthen the legal framework, and develop a culture of working with AI. While in the USA, the scores are higher, mainly at the 8-9 level, due to the developed infrastructure, availability of high-quality data and well-developed AI implementation strategies. This makes them more prepared to innovate and use AI in PR practice.

In general, the introduction of the US experience in Kazakhstan in the field of using AI in PR opens up significant opportunities to improve the efficiency and competitiveness of Kazakh companies. However, there are certain limitations. One of the main opportunities is access to advanced technologies and methodologies that have already proven their effectiveness in practice. However, limitations include differences in the levels of technological development, financial resources and human resources between the two countries (Orlyk and Stezhko, 2021). For the successful application of AI in PR in Kazakhstan, it is necessary to develop a technological infrastructure. The USA has a well-developed network of high-speed Internet and cloud computing, which allows quickly and efficiently implementing AI technologies (Gafni, 2024). Kazakhstan should invest in improving the Internet infrastructure, especially in remote regions, and create local data centres and support the development of cloud technologies (Kerimkhulle, 2023). Resource limitations further exacerbate these challenges. The relatively low level of investment in AI research and development compared to countries like the United States hinders the growth of this field. In addition, a shortage of skilled professionals trained in AI and data analytics means that businesses often struggle to recruit personnel capable of managing and deploying AI technologies effectively.

In addition, significant investments in the United States are directed to the development and implementation of AI technologies, which contributes to their rapid development and application in various industries, including PR. Kazakhstan needs to attract both public and private investments to create and support AI solutions. This includes funding for start-ups, research, and educational programmes in the field of AI. The advanced education system in the USA trains qualified specialists in the field of data, machine learning and analytics. Kazakhstan should adopt this experience by creating training and advanced training programmes for future AI specialists. This includes both university programmes and additional education courses aimed at the practical application of AI technologies in PR. The implementation of the American experience requires adaptation to local conditions and realities, however, with the right approach, it can significantly accelerate the development and increase the effectiveness of PR activities in Kazakhstan.

3.3. Practical Examples and Applications of AI

As for real-world examples, International Business Machines (IBM) Watson organised PR campaigns to analyse huge amounts of data and identify insights for PR campaigns, and also emphasised the importance of using AI and cognitive computing in the field of PR. The

World of Watson conference examined key technologies and tools that can transform the PR industry, including automatic reading and analysis of large amounts of data, data-driven storytelling, and automatic image recognition. The main message is that PR companies must actively implement these technologies in order to remain competitive and effective in the future. In addition, a group of experts from Edelman discussed the subtleties of AI in PR in an issue of Afri-Chats (The future of AI, 2023). They explored its promising future, its significant impact on the African continent, and the possibilities of transformation. They also considered ways in which the development of AI can change and revolutionise the PR industry, providing valuable perspectives at the intersection of technology and communications.

In turn, Microsoft launched a large-scale PR campaign to promote its new small language module Phi-3 Mini, which works locally on smartphones and is comparable in performance to the cloud models ChatGPT 3.5 and Mixtral 8x7B (Microsoft puts..., 2024). In competition with other powerful models unrelated to Microsoft's dominant position and its controversial partnership with OpenAI, the company is actively attracting attention to the Phi-3 Mini not only on technical websites, but also in major publications such as The New York Times and Reuters. Thus, Microsoft is trying to strengthen its position in the rapidly developing AI market. It is worth considering the implementation of AI in the field of PR using the examples of Weber Shandwick in the USA and Kaspi Bank in Kazakhstan (Table 3). This will allow analysing a variety of approaches and achievements demonstrating the successful use of AI in this area.

As can be seen from the table, despite the differences in industries and the problems being solved, both companies achieve certain improvements in customer satisfaction and reputation management when integrating AI into their PR strategies. Analysing the results obtained, several key areas can be identified that contribute to the successful integration of AI into PR in Kazakhstan. Key recommendations include improving digital literacy, increasing investment in technology, and international cooperation. For example, the introduction of specialised courses and trainings on AI and digital technologies for PR specialists will help improve their competencies and adapt to new market requirements. Raising awareness among PR professionals about the possibilities and applications of AI will help to use technology more effectively to achieve business goals (Gashi, 2024).

Increasing investments in the development and implementation of AI technologies will accelerate the digital transformation of the PR industry, improve the quality of services, and increase market competitiveness. Support for start-ups and AI-related initiatives will create favourable conditions for the development of new technologies

Criterion	USA	Kazakhstan
Company	Weber Shandwick	Kaspi Bank
Field of activity	PR agency	Bank
Problem	Creation of personalised offers for customers	Social media reputation management
Decision	IBM Watson AI platform	AI SentiOne platform
AI functions	Data analysis, generation of ideas for content, creation of personalised messages	Analysis of the text of social networks, determination of the tonality, generation if reports on customer sentiment
Results	Increase the conversion rate of offers by 30%, reduce the time to create offers by 50%, increase customer satisfaction	Reduce the number of negative reviews by 20%, increase customer loyalty, improve the bank's image
Advantages of AI	Message personalisation, reputation management, campaign performance tracking, cost reduction, increased competitiveness	

Table 3. Comparison of cases of successful AI implementation in PR: USA and Kazakhstan. Source: compiled by the authors

and solutions in PR. Moreover, active participation in international conferences and forums on AI and PR will allow adopting the best practices, contributing to the development of the industry in Kazakhstan. Collaboration with the world's leading AI companies will help to introduce advanced technologies and solutions into local PR practices, increasing their efficiency and quality. These recommendations can become the basis for the successful implementation of AI in the field of PR in Kazakhstan, ensuring sustainable development and competitive advantages in the international market.

4. Discussion

To fully understand the current research, it is important to analyse the results of other studies on the use of AI in the field of PR. This analysis will help to assess which aspects and techniques have already been considered by other researchers, and to identify similarities and differences with the results obtained. For example, the study showed that the introduction of AI in the field of PR significantly increases the effectiveness of practices and contributes to the adaptation of new technologies

in this area. Comparing this with the study by Güven and Kurt (2023), where it was noted that AI has made it possible to create “digital PR”, it is possible to confirm the significant contribution of AI to improving communication practices and their adaptation. Analysis of the paper by Çataldaş and Özgen (2023) showed that in the future PR will depend on the joint efforts of humans and AI. The results obtained also support the idea that AI and human collaboration plays a key role in the effectiveness of PR practices, highlighting the prospects for using AI in this area. Thus, this study makes important additions to the understanding of the impact of AI on PR, which is consistent with previous studies that also emphasise the importance of AI for the development of PR strategies in the digital world.

The results obtained emphasise that the introduction of AI into the field of PR significantly improves the effectiveness of communication strategies in this area. One of the primary challenges for implementing AI technologies in Kazakhstan is the lack of sufficient infrastructure. The disparity in the distribution of high-speed internet, particularly within rural regions, significantly restricts the capacity of companies to effectively deploy AI technologies. This discrepancy in technological infrastructure between urban and rural regions has significant implications for the adoption of AI by businesses. While companies based in major cities such as Almaty and Astana may experiment with AI, businesses in smaller cities face delays in adopting these technologies due to inadequate technological resources. In comparison with the study by Nazarkul Kyzy Soldan (2022), which also notes the importance of AI for PR strategies and its application in various practices, the data of this study confirms that AI plays a key role in modern communication practices, improving their effectiveness and adapting to changing market conditions. Another significant factor is the regulatory environment. In contrast to the United States, where a comprehensive regulatory framework supports the ethical use of AI, Kazakhstan’s legislation is underdeveloped. This has resulted in uncertainty regarding data privacy and security. This legal ambiguity creates challenges for companies attempting to integrate AI into their PR strategies while ensuring compliance with ethical and legal standards.

Analysis of the study by Polat (2023), which has revealed significant changes in the field of PR under the influence of digitalisation and globalisation, emphasises the potential of AI in media monitoring, content creation, social media management, and effective crisis management. And the results of this study also support the conclusions about the need for widespread use of AI in various sectors of the PR industry, which emphasises the importance and prospects of using AI in modern communication strategies.

The conducted research revealed that the integration of AI into the field of PR plays a significant role in modern practices. Ilicak Aydinalp (2020) argue that technological changes related to AI do not just modify current processes, but transform the entire PR system, which emphasises the need for adaptation and new strategies in response to the challenges of digitalisation. In addition, this study revealed that the integration of AI into PR also actively influences the development of new approaches to campaign management and data analytics. Liew (2021) demonstrate the potential of AI in improving the measurement of return on investment and the alignment of goals within PR, which is consistent with the results of this study, which supports the idea of the importance and prospects of using AI in modern strategies, focusing on its key role in the effectiveness and adaptation of PR in the context of digital transformation.

This study shows that the introduction of AI in PR contributes to effective adaptation to new challenges and technologies, improving tactics of interaction with the audience. In contrast, the study by James (2024) focuses on ethical and legal issues related to the use of AI in PR, such as data privacy and the risk of bias, which emphasises the importance of balancing innovation and legal aspects when introducing new technologies. On the other hand, this study focuses on the use of AI to improve the efficiency and adaptability of PR strategies. Tomaš (2023) point out the importance of technological changes in the evolution of PR, noting the transition from traditional models to new methods of interaction with the public, and the need for continuous training and integration of new tools for successful adaptation to a rapidly changing environment. That is, the conducted research focuses on how AI contributes not only to technological innovations in PR, but also finds a balance between efficiency and compliance with ethical and legal norms, which is a critical aspect in the implementation and use of AI in this area.

This study demonstrates that the use of AI in PR plays a key role in improving analytical processes and reputation management strategies. In comparison with the study by Jeljeli (2024), which notes the importance of reputation management in the context of online retail, it is indicated that AI contributes to improving competitiveness and effective online communication. The study shows the widespread use of AI to improve data analysis and strategic management in various areas of PR. Moreover, the study by Blankson and Anani-Bossmann (2023) examines the impact of the Industrial Revolution on PR, highlighting how technological changes have transformed practices and provided new opportunities for monitoring and improving communications. And the results of this study confirm this trend, demonstrating that AI not only improves data monitoring and analy-

sis, but also contributes to more accurate targeting and management of communication campaigns.

While the results showed that the use of AI in PR significantly improves analytical processes and strategic management, providing a competitive advantage in the field of PR, the study by Türksoy (2022) demonstrated that AI can provide significant benefits for professions related to communication, but the role of human perception remains critically important. In contrast, this study focuses on the current practical applications of AI in PR and their direct impact on improving analytics and campaign management. The study by Abdullah (2020) discusses the transformational impact of AI and big data on PR practice, emphasising the significant impact of technology on corporate communications. This study confirms these findings, emphasising that AI improves monitoring, data analysis, and management of communication campaigns, but also highlights specific examples and applications of AI, which allows for a more accurate assessment of its impact on PR practice.

In addition, the results of the study show that the introduction of AI in the field of PR significantly improves the strengthening of ties with society and the promotion of brand values. In this aspect, this paper has common features with the study by Biswal (2020), which also highlights the significant impact of AI on reputation management and communication methods. However, unlike the above-mentioned paper, this one focuses on practical results, analysing how AI contributes to improving the effectiveness of PR campaigns. Swiatek (2024) highlight the rapid change in dynamics in PR due to AI, and also expresses concern about possible threats to workplaces and professional communication. This study, in turn, focuses on the positive aspects of AI implementation, such as improving analytical processes and strategic management. The need for an ethical approach is also recognised, which echoes the concerns expressed in this paper.

If this study analyses the widespread use of AI in various aspects of PR, then the study by Suciati (2021) focuses on specific tools and their perception in a particular region, namely, the PR Bot technology, which has found high recognition and willingness to use among PR professionals. Additionally, the results of the study show that the introduction of AI in the field of PR significantly improves the processes of content creation, campaign evaluation, and problem tracking. Özlem Çerçi (2024) emphasises the potential of AI in transforming the practices of media monitoring (media), crisis management, reputation, and content creation, which also echoes the conclusions of the study, as both studies recognise the significant capabilities of AI in developing more accurate and effective communication strategies.

It is worth noting that the findings of this study also show that the use of AI in PR significantly increases

the effectiveness and accuracy of management strategies. The study by Hamzaee and Salimi (2023) focuses on the application of AI in economic policy and PR, emphasising the importance and potential challenges for professionals in this field, in contrast to this study, which focuses on practical aspects and real-world applications of AI in PR. Similarly, the study by R. Juwita (2024) emphasises the potential of AI in improving efficiency and accuracy in PR, but at the same time, notes concerns about its impact on society and professional practice. This study not only confirms the importance of AI, but also provides specific examples of its successful application in improving PR campaigns, which allows for a more accurate assessment of the practical advantages and challenges of integrating AI into PR.

The conclusions show that the introduction of AI in PR contributes to significant improvements in various aspects. Although the study by Irak (2024) examines the application of AI in PR, analysing current achievements and development prospects, the current study offers a more detailed analysis of specific results. Seif (2023) emphasises the importance of AI in corporate strategic plans and its impact on strategic communication and digital marketing. However, this study highlights examples of successful AI applications in PR campaigns, providing a more practical understanding of its benefits.

Thus, the conducted study demonstrated the significant impact of AI on various aspects of PR, confirming its potential to improve analytics, campaign management, and strategic planning. In the course of a comparative analysis with existing studies, it was revealed that AI not only increases the effectiveness and accuracy of PR practices, but also provides specific examples of its successful application in real conditions. However, the findings confirm the need for further investigation and implementation of AI in PR, considering ethical and social aspects, to maximise its potential and achieve sustainable results.

5. Conclusion

This study analysed the key aspects of the implementation of AI in the field of PR, with an emphasis on the experience of Kazakhstan and the USA. The results confirmed the significant potential of AI to improve the effectiveness of communication strategies and strengthen the reputation of companies. The study successfully analysed the integration of AI in PR, highlighting key factors such as technological readiness and strategic implementation, which deepened understanding of its potential and challenges. The use of AI helps to increase the speed and accuracy of data analysis, which, in turn, provides more accurate targeting of the audience and improves the quality of the

created content. These results highlight the importance of AI technologies in modern PR strategies, supporting not only rapid response to changes in public opinion, but also the active development of a positive image of companies in a dynamically changing digital world.

Additionally, the study revealed that successful AI implementation requires not only technical readiness and access to data, but also a strategic approach to using AI in PR. The key success factors were the competence of specialists, the ability to adapt technologies to the specifics of the market, and the willingness to constantly learn and adapt to new challenges of the digital environment. However, the study revealed several key limitations, such as the limited geographical scope and the lack of generally accepted standards in the field of ethics and data security. These factors can slow down the process of implementing AI in PR and require further attention from businesses and regulators.

Recommendations based on the study include the need to improve educational programmes in the field of digital literacy, deepen cooperation between companies and academic institutions to develop new technologies and techniques, and develop strict ethical and legal standards for data protection. To further advance the research, it is recommended to expand its geographical scope to other regions and industries, to conduct more in-depth analyses of the social and economic implications of AI implementation in PR, and to actively explore and develop new methods for assessing the effectiveness of AI use in communication strategies. The study provided valuable insights into the integration of AI into PR, addressing both the opportunities and challenges, while laying a foundation for further advancements in the field. Thus, further progress towards the introduction of AI in PR will require not only technical innovations, but also a broad public dialogue about its ethical and safe use.

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Transformation of Traditional Media in Social Media and the Podcast Phenomenon

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Abstract

The aim of the study was to identify the impact of podcasts on the audience and media space in Kyrgyzstan, as well as to determine their place in the process of evolution of traditional media. The study analysed samples of Kyrgyz podcasts and data related to their broadcasting and distribution collected between 2020 and 2024. The study materials include Russian, and Kyrgyz language publications posted on various social media and podcast platforms such as Spotify, Player.fm and YouTube. The article provides a detailed study of the process of transformation of traditional media in Kyrgyzstan under the conditions of rapid development of digital technologies and globalization of information flows. The main

focus is on podcasts as a new popular media format that plays a significant role in modern media practices. The research results showed that podcasts in Kyrgyzstan are becoming an important channel for disseminating information and discussing current social and political topics, providing audiences with flexibility, thematic diversity and the opportunity for active interaction. The trend of “obsolescence” of the traditional audio format of podcasts compared to the video format, as well as the trend of commercialization and significant improvement in the quality of podcasts (especially video formats) was noted. It was also noted that podcasts offer new opportunities for audience engagement, and their potential is significant for further development and transformation of the country’s media landscape.

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Keywords

Audience Demands • Popularity • Media Landscape • Viewer Engagement

1. Introduction

Fast delivery of information, prompt publication, creation of favourable conditions for the reader, listener, and viewer to receive information establish a new perspective, form directions and new changes. Under such conditions, new demands and challenges are placed before traditional media (mass media). In the face of such global changes, audio podcasts are spreading to the masses as a new form of media. Their characteristic feature is that they have absorbed the specifics of each of the traditional media, while reflecting the cultural characteristics of the society that is its audience. That is why the analysis of audio podcasts in Kyrgyz is relevant and timely.

Broadcasting in Kyrgyzstan faces the challenges of meeting the diverse needs of audiences, creating a new, high-quality broadcasting culture that incorporates know-how, experience gained over the years, and the introduction of new technologies (Spinelli & Dann, 2019; Ginters *et al.*, 2010). And podcasting, as the process of creating and distributing sound or video files, is one of the most effective tools of broadcast media. The podcast is similar to radio or television programs and can exist in the form of files or streaming media, that expands both audience coverage, broadcast distribution and listening accessibility (Kuznietsova, 2024). The period of the COVID-19 pandemic in 2019-2022 was the peak of interest in the podcast due to the ability to play at the listener's convenience and anywhere via the internet.

According to a study conducted by Lee (2021), it was in 2020, that the most podcasts were launched in the region, confirming the above findings. Quarantine and isolation contributed to this phenomenon, as well as the fact that many people switched to working remotely. During the pandemic, many people started listening to podcasts more because they were spending more time at home and looking for new ways to be entertained and informed. Podcasts became popular because of their convenience and variety of topics, allowing people to stay informed, learn new things, and find emotional support during difficult times (Lewinski *et al.*, 2019; Lewinski, 2016). In addition, while many people previously thought that recording a podcast required renting a recording studio or professional equipment, the pandemic has opened up new possibilities for recording at home. People have realized that they can create quality content using affordable tools such as smartphones and laptops, which has significantly lowered the barriers to entry and given rise to more podcasts. This change also allowed for diversity of subject and a broader audience, as more people with different interests and knowledge became able to create podcasts.

According to Spinelli & Dann (2019), the analysis from the perspective of digital access, institutional factors

and human resource characteristics makes it possible to describe the podcast as a format of simplified information delivery, combining rich content and freedom of interpretation, which constitutes the innovative potential of podcasts as a new media format. Euritt (2022) delves into the cultural impact of podcasts, examining how they reflect and shape societal norms and values. García-Marín (2020) focuses on the technological aspects, discussing the accessibility and distribution models that make podcasts a powerful tool in the digital age. McHugh (2022) explores the narrative techniques used in podcasts, highlighting their storytelling capabilities and emotional resonance with listeners.

The main trends of media development, including in the context of various Internet resources (including social networks) in independent Kyrgyzstan, were studied by such authors as Duishonbaeva *et al.* (2021) and Al-Rawi *et al.* (2023). These authors provide a comprehensive analysis of how digital platforms have transformed the media landscape in Kyrgyzstan, influencing both the production and consumption of media content. In the work of Turdubaeva (2021), the author considers podcasts in the context of analysing the state of the country's media landscape, providing insights into how podcasts are integrated into the broader media ecosystem. In the study by Lee (2021), the author analyses the reasons for the popularity of podcasts in Central Asia in general and Kyrgyzstan in particular, offering a detailed examination of the socio-economic and cultural factors that contribute to their growing appeal.

The purpose of this study was to investigate the processes of transformation of traditional media in social networks and to identify the role of podcasts as a new media phenomenon. The hypothesis of the study is the assumption that the transformation of traditional media in social networks and the growing popularity of podcasts contribute to increased interaction with the audience and provide new opportunities for information dissemination, which can change the dynamics of news and media content consumption. Accordingly, the following research objectives are formulated:

1. Investigating the reasons and factors behind the popularity of podcasts.
2. Evaluating the impact of podcasts on media content consumption and audience interaction.
3. Comparing the effectiveness of traditional media and new formats (podcasts) in modern media in Kyrgyzstan.
4. Identifying trends and prospects for podcasts and social media in the context of mass media.
5. Formulating recommendations for the further development of podcasts in the context of the evolution of the media landscape in Kyrgyzstan.

2. Materials and Methods

The study covers the period from January to June 2024, and was conducted using data from different regions, including major cities and rural areas, allowing for a variety of data to be collected. It includes articles, publications, social media posts and podcasts on the Russian and Kyrgyz languages during 2020-2024. Sources include the main social networks (Facebook, Twitter, Instagram, TikTok) and podcast platforms (Spotify, Apple Podcasts, Google Podcasts, Player.fm). Content analysis was used to qualitatively analyse the selected materials using the following criteria:

- the subject of publications and podcasts (its relevance and variety of topics);
- presentation formats (text, video, audio, length of episodes, presence of monologues, interviews, panel discussions);
- interactivity (use of questions from the audience, lively discussions);
- audience interaction (comments, likes, reposts, feedback);
- distribution platforms and integration with social networks (activity on Facebook, Twitter, Instagram);
- creativity (innovative formats, unique approaches to presenting material);
- accessibility (availability of transcripts and subtitles to improve accessibility, multilingualism);
- social relevance (discussion of social problems, involvement in social movements);
- use of new technologies (VR/AR implementation, integration with smart speakers and other devices).

Engagement Rate was calculated as the ratio of the sum of the average number of likes and the average number of comments to the average number of views, expressed in per cent, using formula (1):

$$\text{Level of engagement} = \frac{\text{Average number of likes} + \text{Average number of comments}}{\text{Average number of views}} * 100 \quad (1)$$

The level of content popularity on YouTube was determined using the average number of views per subscriber using formula (2):

$$\text{Level of popularity} = \frac{\text{Average number of views}}{\text{Number of subscribers}} * 100 \quad (2)$$

For data collection and analysis, the authors used social media monitoring tools (such as Sprout Social, Hootsuite), software, and official analytical tools from YouTube (primarily YouTube Analytics, the main tool for analysing channel data, which provides detailed

information on views, subscribers, revenue, traffic sources, audience demographics, user behaviour and more) and other social platforms (number of views, reactions, reposts, comments), Excel for processing statistical data, and other social media platforms (number of views, reactions, reposts, comments). The methods of descriptive statistics and correlation analysis were used to quantitatively analyse the collected data. Descriptive statistics was used to analyse the distribution of publications by topic, frequency of mentions and interactions with the audience, to analyse the popularity of materials of an individual YouTube channel of podcasts, and correlation analysis was used to assess the relationship between the popularity of podcasts and audience activity in social networks. Pearson and Spearman correlation coefficients were used for this purpose. Pearson correlation was calculated using formula (3):

$$r = \frac{\sum(x_i - \bar{x})(y_i - \bar{y})}{\sqrt{\sum(x_i - \bar{x})^2 * \sum(y_i - \bar{y})^2}} \quad (3)$$

where: in the calculation of the ratio between likes and comments x – likes; y – comments; \bar{x} and \bar{y} are the mean values for each of the variables.

In the calculation of the relationship between the number of views and likes, x is the number of views, y is the number of likes. In calculating the relationship between the number of views and comments, x is the number of views, y is the number of comments. Spearman correlations were calculated using formula (4):

$$\rho = 1 - \frac{6 \sum d_i^2}{n(n^2 - 1)} \quad (4)$$

where: d_i – the difference between the ranks of the corresponding values of two variables; n – the number of observations.

These calculations determined that there was a correlation between podcast popularity and audience activity.

3. Results

In 2024, Kyrgyzstan's media landscape continues to be transformed by digital technologies, so traditional media outlets such as television, radio and print media face challenges and are forced to adapt to new realities in order to maintain their audience and relevance. According to data published on the BBC News website (Kyrgyzstan media guide, 2023), television remains the most popular medium. This applies to both public and private TV channels, of which there are more than a dozen, with Russian and

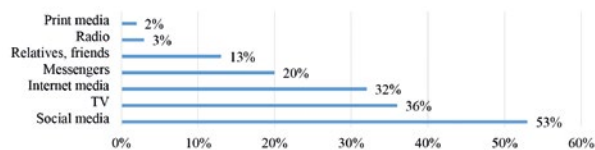


Figure 1. The degree of popularity of Kyrgyzstan's main information sources. Source: compiled by the authors based on Media consumption in Kyrgyzstan (2023)

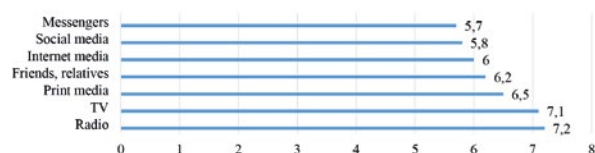


Figure 2. Statistics on trust in information sources in Kyrgyzstan. Source: compiled by the authors based on Media consumption in Kyrgyzstan (2023)

Note: the numbers are meaning the scale from 1 to 10. Where 1 is not at all and 10 is completely trust.

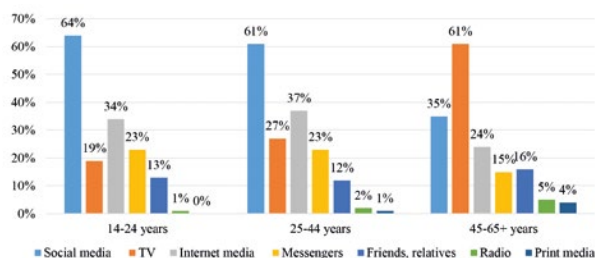


Figure 3. Information source preferences among the population of Kyrgyzstan categorised by age. Source: compiled by the authors based on Media consumption in Kyrgyzstan (2023)

Russian-language channels attracting a larger audience. At the same time, most radio stations are private, and only a few have nationwide broadcasting. The print sector, on the other hand, is facing a decline in interest, which affects sales and financial opportunities. The Internet is hugely popular: according to Kemp (2024), at the beginning of 2024, out of a population of 8.08 million, 5.35 million are actively using the web, which is 66.3%. The most popular social network is Instagram, with about 1.6 million users. Media self-censorship and arbitrary blocking of websites under anti-extremism legislation remain major challenges. According to the Global Study on Media consumption in Kyrgyzstan (2023), as of the end of 2023, the main source of information for the population was social media, while print media received the lowest ranking (Figure 1).

The popularity of television, radio and print media is gradually declining, while the number of Internet sources continues to increase, while the level of trust

in Internet sources is still lower than in other types of media (Figure 2).

However, Figure 3 can track the level of trust and frequency of use of sources for obtaining information, which depends on the age of the audience.

It is quite natural to state that Internet media occupy an increasingly important place in the information space of Kyrgyzstan. The main features include audience growth (the number of Internet users is increasing, which contributes to the growing popularity of online publications and social networks), content diversification (online platforms offer a variety of content, including news portals, bloggers, video platforms and specialized websites), and the growing use of mobile applications (the development and use of mobile applications for the consumption of news and information is becoming popular among a wide audience). It is also worth noting that social media such as Facebook, Instagram, TikTok and other platforms play a pivotal role in the dissemination of news and information. Podcasts are becoming a new and essential media format in Kyrgyzstan (Leitner & Liepert, 2024). Since 2020, there has been a significant growth in the number of podcasts, which is due to the increasing interest in this format among different age groups. In addition, the 2020 pandemic demonstrated the possibility of creating high-quality audio content at home, which led to an increase in the number of podcast creators. Podcast topics are diverse, ranging from news and politics to culture and education to cater for a wide audience, often accompanied by active audience interaction through comments and social media (Abdrakhmanov *et al.*, 2024). Access to podcasts is greatly facilitated by platforms such as Spotify, Apple Podcasts and YouTube, as well as other free online resources (Tkachenko *et al.*, 2024).

One of the first podcasts implemented in Kyrgyzstan is considered to be the broadcasts of Radio Sanzhyra, which could be downloaded from the Internet (or listened to online) back in 2012. At the same time, Azattyk was one of the first organizations in Kyrgyzstan to produce a podcast called Audio Tales, which did not gain wide enough popularity due to the novelty of the format and the audience's lack of familiarity with podcast platforms. A podcast closer to its modern form was released in 2019 and was dedicated to the life of the Pamir Kyrgyz. It was called "Ysyk Nan" ("Hot Bread") and produced one episode every 15 days, revealing new aspects of the adaptation of ethnic Kyrgyz who had lived for centuries on the snowy ridges of Pamir (Afghanistan) and now found a new homeland on the slopes of the Tien Shan mountains in Naryn (Kyrgyzstan launches first..., 2020). The podcast also made illustrative comparisons (such as in the fourth episode, published on 11 March 2020 under the title "Tradition. In the fourth episode, we

will compare the traditions of Kyrgyz from Pamir and Kyrgyz from Naryn”) between the traditions of Kyrgyz from Pamir and Kyrgyz from Naryn (Kyrgyzstan), making the story closer to the reality and understanding of Kyrgyz listeners.

As the authors approach the mid-20s of the 21st century, the topics of podcasts in Kyrgyzstan have become increasingly diverse, encompassing education, social topics, self-development, entrepreneurship, culture, media, ecology, gender issues, and much more. Since podcasts are very new to the region, there is much less control and censorship by the authorities in the industry. As for genres, most podcasts are interviews and dialogues of two hosts, such as in the podcasts “Let’s grow together” (“Birge osoly”); “Double bas”; “Around money” (“Akchanyyn aylanasynda”); “Kazhi-Kuju”; “Two Doctors” (“Eki Daryger”); “Digital Footprint” (“Sanarip iz”); “Taberik”; “Basics of Legal Literacy” (“Ukuktuk Sabattuuluktun Negizderi”); “Baibol”; “Mediacriticism” and others. In the reportage genre, the podcast “One Day in the Village” (“Kyshtaktagy bir kyn”) is presented: the podcaster arrives and gets acquainted with a villager and then the tour of the area is accompanied by the story of a woman from the village and dialogue with the host Symyk Marat uulu. One of the podcasts was dedicated to a schoolgirl who sews the national kalpak and earns money. The podcasts also deal with highly topical topics, such as the podcast “Sanarip iz” (“Digital Footprint”), dedicated to the topics of media literacy, teaching practical skills of searching and checking information on the Internet, combating disinformation and propaganda (as, for example, in the issue of “Sanarip iz” dated 30 March 2021 under the title “PR, propaganda and disinformation”). Moreover, the methods used to educate the audience are progressive and modern, adapting to the current needs of society, from the involvement of experts to the presentation of real-life examples in accessible and simple language understandable to the widest audience.

Video podcasts have also developed recently, such as “Nakta Podcast” (130 thousand YouTube subscribers), “Lights Podcast” (64.7 thousand YouTube subscribers), “Jaratman Podcast” (62.2 thousand subscribers on YouTube), “Niet Podcast” (19.3 thousand subscribers on YouTube), “Oydo Podcast” (14.5 thousand subscribers on YouTube), “Eme-Show” (4.49 thousand subscribers in YouTube network), “Muras Podcast Kyrgyzstan” (2.38 thousand subscribers in YouTube network) and many others, whose format is most often a conversation with a guest, and whose topics are successful people in various spheres, parenting, health, religion, education, social and political topics. Such diversity and such numerous subscribers clearly testify to the popularity and demand for the podcast genre. Since Google Podcasts and Apple Podcasts, as well as Spotify, are not available to every-

one (or are not available without a paid subscription), it seems appropriate to analyse both podcasts on these platforms and video podcasts on YouTube.

4. Content Analysis of Podcasts

Video and audio podcasts from the sites (and YouTube channels) of the UTRK channel were selected for analysis. Table 1 presents the parameters for the content analysis, based on the works of Chan-Olmsted & Wang (2022), Tobin & Guadagno (2022), which analyses podcast audiences and their needs; the article by Sholihah (2022), which analyses the characteristics of the video podcast format and its effectiveness; the article by Scott (2022), which examines the effectiveness of podcasts (particularly in the form of internet broadcasting); the article by Lundström & Lundström (2021) analysing podcasts on the basis of ethnography (i.e. the interdependence of topics, story, and presentation with a particular social and cultural characteristic of the audience).

These parameters allowed comprehensively analysing both the specifics of podcasts and the manifestations of transformation processes of traditional media on the Internet in general and in social networks in par-

Evaluation criterion	Evaluation parameters
Topics of publications and podcasts	Relevance and diversity of topics
Formats of information presentation	Text, video, audio, length of episodes, presence of monologues, interviews, panel discussions
Interactivity	Use of questions from the audience, lively discussions
Audience interaction	Comments, likes, reposts, availability of feedback
Distribution platforms and social media integration	Activity on Facebook, Twitter, Instagram
Existence of creativity	Innovative formats, unique approaches to presenting material
Accessibility	Availability of transcripts and subtitles to improve accessibility, multilingualism
Social relevance	Discussion of social problems, involvement in social movements
Use of new technologies	VR/AR implementation, integration with smart speakers and other devices

Table 1. Criteria for content analysis of audio and video podcasts. Source: compiled by the authors

Material	Zhanylyktar	Alymkadyr Beishenaliev: Kóp suranychtardy ukpay koyup, karalandymI UTRKda Podcast
Podcast topics	A news bulletin dedicated to only the latest and most relevant news. The topics are diverse	A topical topic at the time of the podcast was about Alymkadyr Beishenaliev, the Minister of Health of Kyrgyzstan, who found himself at the centre of a scandal due to allegations of corruption and abuse of office. In his interview on the UTRK podcast, he stated that he was blackmailed and vilified because he refused to meet numerous requests and demands.
Presentation formats	Audio format. The text is qualitatively and logically structured, the vocabulary is formal and neutral. There are interviews, monologues of presenters and participants of events. Length of the programme: 18 minutes and 21 seconds	Video format (available for listening as audio). The content of the podcast is well-structured and includes both monologues and interview elements. The minister shares his thoughts and answers to questions, which makes the text rich, but it should be noted that the discussions are somewhat overloaded with professional terms and political rhetoric. The video was static, focusing on Beishenaliev's speech, with no video inserts and minimal changes of plans. The sound quality is high. Monologue format dominates. Elements of discussion are present. Duration of the programme: 1 hour 27 minutes.
Interactivity	Absent	Absent
Audience interaction	13,000 views and listens, 393 likes, 85 comments. No interaction with the audience	42,155 views, 535 likes, 329 comments. The preponderance of comments is in support of the Minister (positive)
Distribution platforms and social media integration	Minimal presence on Facebook. Present on the website and YouTube platform	The podcast has been widely discussed and quoted on Facebook and Twitter
Existence of creativity	Absent	Absent
Accessibility	Absent	Absent
Social relevance	Social problems are simply re-presented, with little or no discussion of them	High, as not only the story of the minister himself was discussed, but also many related social topics and aspects (such as corruption, spread of misinformation, political struggles)
Use of new technologies	Absent	Absent

Table 2. Content analysis of audio and video podcasts of UTRK media holding company. Source: compiled by the authors

ticular. Table 2 presents the results of the analysis of podcasts broadcast by UTRK channel (the news audio podcast “The news” dated 10 August 2024 and the video podcast “Alymkadyr Beyshenaliev: I ignored many requests and was slandered. Podcast in UTRK” (2024) of 15 March 2024).

It should be noted that audio podcasts are available on the site itself in fragments, but they are duplicated on YouTube. At the same time, the engagement, and popularity rating was calculated based on the YouTube metric. Thus, the Engagement Rate calculated by formula (1) for the video podcast “Alymkadyr Beishenaliev: Kóp suranychtardy ukpay koyup, karalandymI UTRKda Podcast” is 2.05%, while for the audio podcast “Alymkadyr Beishenaliev: Kóp suranychtardy ukpay koyup, karalandymI UTRKda Podcast” is 2.05%, while for the audio podcast “Zhanylyktar” is equal to 3.68%, while the level of popularity (calculated by formula (2)) for the video

podcast was 5.48% and for the audio podcast 1.69%. The number of subscribers to UTRK totalled 769 thousand, which indicates the high popularity of both the media holding itself and its products, particularly podcasts.

Table 3 presents an analysis of the video podcast from the most popular YouTube channel “Nakta Podcast” (130 thousand subscribers in YouTube network) – the issue dated 04.08.2024 with the title “Modern weddings are not part of our tradition... Synysh Kekeev | Nakta Podcast” (2024), and, for comparison, from the least popular of the listed YouTube channel “Muras Podcast Kyrgyzstan” (2.38 thousand subscribers in YouTube), the issue “Muras Podcast Kyrgyzstan #11 Ruslan Kerimkulov / From parental loss to realization: The power of psychology” (2024) dated 24 February 2024.

As can be seen from Table 3, the difference in both podcasts is not fundamental, and lies more in the promotion of the channel and the objective possibility of

Material	“Azyrky toylor bizdin saltka kirbeit” (“Nakta Podcast”)	Muras Podcast Kyrgyzstan #11 Ruslan Kerimkulov / From Parental Loss to Realization: The Power of Psychology (“Muras Podcast”)
Podcast topics	Syunysh Kekeev is a well-known chef, blogger, and owner of the Kekeev BBQ&Grill restaurant chain in Kyrgyzstan. In the Nakta Podcast, he touched on the topic of modern weddings, criticizing them for what he believes are not in line with traditional Kyrgyz customs. The podcast discusses the changing culture of weddings, where the emphasis is shifting from simplicity and tradition to ostentatious luxury and excess. Kekeev expresses concern that such weddings are more focused on external glitz rather than the essence and traditions that have been important to the Kyrgyz people since ancient times. Duration: 1 hour 27 minutes	This episode breaks down the stereotypes and taboos associated with psychology for men (guest Ruslan Kerimkulov, a registered psychologist and entrepreneur). This episode highlights the importance of psychological help for men, addresses common misconceptions about seeing a psychologist, and offers a unique perspective on how mental health affects personal and professional life. The podcast also offers valuable tips and lessons to help men better understand their emotions and learn how to cope with life’s challenges.
Duration: 1 hour 15 minutes		
Formats of information presentation	Video format (available for listening as audio). The content of the podcast is well-structured and includes both monologues and interview elements. The information is presented in a simple conversational format (conversation), built on the visual likeness of a simple conversation between two friends over a meal.	Video format (available for listening as audio). The content of the podcast is well-structured and includes both monologues and interview elements. The information is presented in a simple conversational format (conversation)
Interactivity	Absent	Absent
Audience interaction	52,480 views, 1,600 likes, 303 comments. There are no audience interactions in the comments section	4,223 views, 138 likes, 23 comments. There are no audience interactions in the comments section
Distribution platforms and social media integration	Podcast materials are actively distributed by the author of the channel (for example, on Instagram, where they receive active reactions, as, for example, in the post “Watch the full issue via the link on the home page” dedicated to this podcast 3212 likes and 65 comments, and there are 6 such posts, plus posts on X (formerly known as Twitter), plus the podcast is uploaded to Spotify).	The podcast material is hardly ever distributed outside of YouTube
Existence of creativity	Original approaches to presenting materials (for example, in this issue the invited guest was a chef, and he cooked on air for the presenter)	Absent
Accessibility	Absent	Absent
Social relevance	All topics of the podcast are of high social relevance	All topics of the podcast are of high social relevance
Use of new technologies	Absent	Absent

Table 3. Content analysis of video podcasts from YouTube channels of “Nakta Podcast” and “Muras Podcast” podcasts. Source: compiled by the authors

the presenter to organize original presentation of the material. Basically, all the analysed podcasts are built on a similar principle, in the same form and according to the same mould. For the analysed video from “Nakta Podcast” the level of engagement was 3.63%, while the level of popularity reached 40.37%. For the Muras Podcast channel, the engagement rate was 3.81%, while the popularity rate reached a record 177.37%.

It is worth noting that both channels (especially Nakta Podcast) show how popular the podcast genre is in Kyrgyzstan (specifically among Kyrgyz people, since Nakta Podcast is in Kyrgyz, without subtitles in Russian or English). Of the 49 videos posted on this channel 33 are podcasts, which are released on average 3 times a month and have an average video duration of 51 minutes (with a tendency to increase). The average number

Material	Women Speak – Episode 9	Dushanbe-Bishkek – Hogwarts were taken. About women, unsafe Kyrgyzstan and studying in England	Women silenced. Women activists on stereotypes, causes, and types of gender-based violence
Podcast topics	This issue discusses the problems of sexual harassment in Kyrgyzstan and beyond. Andrey Cherkasov voices UN acts and control mechanisms, addressing this widespread problem, which remains a social taboo linked to feelings of guilt and shame.		
Duration: 21 minutes	In this issue, Ekaterina from Tajikistan tells how, living in Bishkek, she found an education, a job, a family, and a ticket to Hogwarts.		
Duration: 41 minutes	In this issue, UN Women Programme Analyst Farzana Abdilashimova, Communications Specialist Aziza Murzasheva and Monitoring Specialist Nurgul Beysheeva of the Education for Community Development Public Foundation discussed gender-based violence, how activists educate and prevent it, and that violence can manifest itself in more than just physical form.		
Presentation formats	Audio format	Audio format	Audio format
Interactivity	Absent	Absent	Absent
Audience interaction	Absent	Absent	Absent
Distribution platforms and social media integration	Absent	Absent	Absent
Existence of creativity	Absent	Audio inserts present, minimum number of inclusions	Absent
Accessibility	Absent		Absent
Social relevance	High social significance and relevance	Medium social significance	High social significance and relevance
Use of new technologies	Absent	Absent	Absent

Table 4. Content analysis of audio podcasts from the podcast channels “Women Speak”, “Crossroads” and “I Can’t Let Go”. Source: compiled by the authors

of views was 144,061, average number of likes 4,043, average number of comments 785,3, which converted to 3.35% of the audience engagement rate and 110.82% of the popularity rate of such content. Moreover, there are episodes on the channel that have almost reached the half a million mark and continue to gain views (456,755 views, 14,000 likes and 1,452 comments), which is very revealing (Business is sunnah..., 2024).

A statistical calculation based on the metrics of all 33 episodes of the Nakta Podcast (number of views, likes, comments) was also revealing. According to the obtained

results of Pearson correlation calculation using formula (3), the coefficient for the correlation between likes and comments was 0.76 (p-value=3.72e-07), between the number of views and likes 0.92 (p-value=1.50e-14), between the number of views and comments 0.71 (p-value=4.61e-06). Spearman correlations were calculated using formula (4). Thus, the Spearman correlation coefficient between the number of likes and comments was 0.89 (p-value=4.64e-12), between the number of views and likes 0.92 (p-value=1.74e-14), between the number of views and comments 0.79 (p-value=3.31e-08).

These calculations demonstrated that there is a high positive correlation between the metrics, indicating a strong relationship between podcast popularity and audience activity.

Since Google Podcasts is no longer available, it made sense to look at the Spotify audio podcast platform. For example, podcasts of the Crossroads project (a programme about important events in Kyrgyzstan, broadcast in Russian and released in 2022 in the genre of discussion or interview), podcast “I can’t let go” (about people who came to Kyrgyzstan and decided to stay here), released in 2021, podcast “Women say” (dedicated to women’s issues in Kyrgyzstan and released in 2022) and many others are available for listening. To represent the audio podcasts, it was appropriate to analyse an issue in each of the three projects mentioned above. For the analysis, the issues “Women say – Episode 9”, released in January 2022, the issue “Dushanbe-Bishkek – Hogwarts were taken. About women, unsafe Kyrgyzstan and studying in England” of the podcast “I’m Not Letting Go” from December 2021 and an episode of “Women Silenced. Activists on stereotypes, causes, and types of gender-based violence” podcast “Crossroads” from December 2022, presented in Table 4.

Since Spotify has no metrics for measuring audience engagement, it is difficult to judge the popularity of such podcasts and the presence (or absence) of audience response to them. Overall, it can be argued that, at least for the time being, Spotify is not the most popular place to publish Kyrgyz podcasts, and neither is Apple Podcasts. Thus, it is worth concluding that podcasts are a very popular media format for journalism in Kyrgyzstan. At the same time, although it cannot be claimed that they often use elements of interactivity and multimedia, podcasts in Kyrgyzstan should still be regarded as an example of the transformation of traditional media in social networks. Podcasts in Kyrgyzstan are a vivid example of how traditional media are transforming in the digital age, adapting to new media formats and platforms. This transformation is a major part of the global process of changing the ways in which information is consumed and disseminated, including through social media. In Kyrgyzstan, as in many other countries, traditional media (television, radio, printed press) are gradually losing their audience, especially among young people who actively use the Internet and social networks to get information. Podcasts have filled this niche by providing an opportunity to not only receive information, but also to participate in discussions by listening to a variety of opinions and voices. This allows podcasts to go beyond traditional journalism, creating a more flexible, interactive and accessible content format. In addition, podcasts in Kyrgyzstan often address topics that may not always be covered in traditional media due to restrictions,

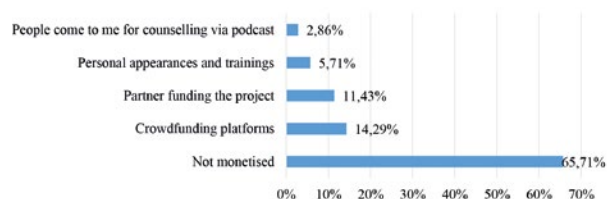


Figure 4. Forms of podcast monetization in Central Asia. Source: compiled by the authors based on Lee (2021)

editorship or political conditions. They allow authors to talk about topics that interest certain communities, find audiences who care about their point of view, and create content targeted at specific groups of people.

The phenomenon of podcasts in Kyrgyzstan lies in their accessibility and opportunities for authors and listeners. The creation of podcasts does not require large financial investments, which allows many young authors, activists and independent journalists to express their thoughts and ideas (Mamadova *et al.*, 2019). Podcasts become a platform for open discussion, free exchange of opinions and information. In a context where traditional media in the country can be subject to pressure or self-censorship, podcasts provide an alternative space for voices that might not be heard in conventional media. In addition, podcasts in Kyrgyzstan are adapted to local culture and specifics, often addressing issues important to Kyrgyz society. This makes them particularly popular with listeners who are looking for content that matches their interests and needs. Podcasts allow for the creation of in-depth, meaningful content that combines information richness and authorial freedom, which contributes to the development of civil society and support for democratic processes in the country (Rzheuskiy & Kunanets, 2023; Kerimkhulle *et al.*, 2023). Thus, podcasts in Kyrgyzstan play a pivotal role in the transformation of traditional media, providing new forms of communication and information that are more flexible, adaptive and oriented to the needs of modern society. It is also worth noting that podcasts as an information delivery technology have an innovative potential, which lies in the combination of information saturation with unlimited authorial freedom in the interpretation of information (The power of podcasts, 2023; Prince, 2020). This allows incumbent media outlets (such as UTRK) to utilize the integrative power of podcasts to expand their audience, reconfigure content and develop media communications. It is also critical to mention the findings of a study of the podcast sphere across Central Asia cited in the article by Lee (2021). According to this data, almost 66% of podcasts are not being earned at all, which is an indicator of the deplorable state of the sphere at the time of the study (2021) (Figure 4).

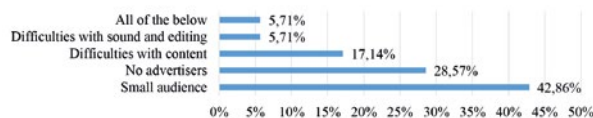


Figure 5. Main problems of podcasts in Central Asia. Source: compiled by the authors based on Lee (2021)

The author also points out that 83% of respondents consider podcasts to be a hobby, and only 17% consider them to be a job with two or more authors or a team working on it (and in the case of 34% of respondents, the podcast is created entirely in-house and without investing financial resources). The author of the article also notes the main problems of podcasts in Central Asia (Figure 5).

These indicators are very representative, although it should be noted that more than three years have passed since this survey was conducted and the situation has had time to transform somewhat. Judging by the results of the analysis, the quality of Kyrgyz podcasts has significantly increased since then (professional equipment and editing is used, video formats are recorded in equipped studios, popular cultural figures, politicians, and Kyrgyz society are present as guests), which means that both investments in the creation of publications and their return on investment and interest from employers have increased.

5. Discussion

The research conducted within the framework of this article allowed to achieve qualitative results and formulate several conclusions that support the results of other scientific publications devoted to the study of the transformation of traditional media in virtual space, and, in particular, podcasts. The majority of analysed podcasts, particularly those that are popular, were hosted by male presenters and primarily featured male guests. This observation aligns with objective indicators of gender inequality in the representation of women and men within Kyrgyzstan's media landscape, as well as with Christopher's (2020) study, which examines podcasts as an effective medium for exploring social constructions of masculinity and analysing gender roles more broadly. Agreeing with Christopher and taking into account the findings of the study, it can be argued that gender representation in podcasts is indeed directly related to the gender representation of the audience society as a whole.

The study by Hoyt & Morris (2021a) explores gender issues in podcasting, focusing on the difficulties and challenges faced by women in this field. The article examines how women podcasters create alternative production cultures that differ from traditional media

practices. The authors discuss how these cultures help women express themselves, but also face unique obstacles related to gender stereotypes and discrimination. This study echoes these observations obtained here, including the correlation between not-so-popular and professional 'female' audio podcasts (like *Women Speak* and *I Can't Let Go*) and popular, highly professional podcasts by male hosts. In addition, the topics of podcasts with female presenters analysed in this study do focus more on women's issues in Kyrgyzstan, while podcasts with male presenters are more thematically diverse.

The results also show that the popularity of podcasts, as well as their quality, continues to increase, which is confirmed by a number of studies, including those aimed at analysing relevant trends in other countries. For example, according to the results of the annual study *The infinite dial 2020* (2020) and Götting (2024) for 2020-2024, the number of podcast listeners in the US has increased significantly, which also entails an increase in revenue from advertising and audience interaction (crowdfunding, donations, YouTube sponsorships) and the trends noted in this study towards a significant change in the quality and professionalism of the podcasts produced (especially video formats). It also makes sense to mention here the study by Winn (2021), which in addition to all of the above, also noted a significant increase in trust and interest among podcast consumers, recorded in the study conducted here.

The growth in the popularity and demand for podcasts, as well as their apparent focus on social topics as opposed to purely entertainment ones, recorded during the analysis, coincides with the conclusions proposed in the article by Shearer *et al.* (2023), who investigated the role of podcasts as a source of news and information and noted the tendency of podcasts to become an important part of the information ecosystem, especially among the younger generation. Although this study did not focus on exploring audience expectations regarding the accuracy and credibility of news received through podcasts, analysing audience feedback in the form of likes and comments provides indirect confirmation of the trend identified by Shearer. The author also stresses that podcasts provide a unique opportunity for more detailed analysis of news and discussion of complex topics than is possible in traditional media, which coincides with the trends noted in this article (as, for example, in the case of the podcast "Alymkadyr Beishenaliev: Kıp suranychtardy ukpai koyup, karalandyml UTRKda Podcast", in which the Minister of Health of Kyrgyzstan Alymkadyr Beishenaliev had a rare opportunity to justify himself in the scandal over allegations of corruption and abuse of office, which was not available to him through the resources of traditional media. The author's conclusions that podcasts are becoming a major part of daily

information consumption, providing an opportunity to delve deeper into topics that are not always covered by traditional news sources, that podcast listeners are often more informed and interested in discussing and analysing current events, and that podcasts are increasingly integrated with social media to expand their audience and interact with them in real time (as evidenced by the findings of this study) cannot be ignored.

The study also noted the existence of an emotional relationship between podcast hosts, guests and audiences, recorded in qualitative and quantitative measures of viewers' and listeners' reactions (comments, likes), which correlates with the results of the study by Lindgren (2023) who noted that podcasts do utilize intimacy and emotion in journalism to create deeper and more personal connections with audiences. For example, the author notes that podcast hosts and participants actively use emotional aspects to construct a narrative, which enhances the impact on the audience and helps them to better understand the topics discussed, and an example of this can be found in the specifics of the information presentation format of the Nakta Podcast ("Azyrky toylor bizdin saltka kirbeit"), in which the communication between the guest and the host took the form of a friendly conversation at a table with delicious food prepared by the guest himself, and in which both participants often quoted popular jokes from the Internet. A specific aspect of the advocacy role of podcasts, highlighted in this study by the example of the aforementioned "Alymkadyr Beishenaliev: Kóp suranychardy ukpai koyup, karalandymI UTRKda Podcast", which provided an opportunity for the Minister of Health of Kyrgyzstan Alymkadyr Beishenaliev to advocate directly for himself, and in "Women Speak – Episode 9" – for the presenter to advocate for the women of Kyrgyzstan facing problems of sexual harassment in Kyrgyzstan and beyond, which coincides with the findings of the study by Tifani & Rohmadtika (2024), who studied the role of podcasts as a tool for advocacy journalism in highlighting and combating social problems, a powerful tool for discussing socially relevant issues and promoting the rights of vulnerable populations.

The trends in qualitative and quantitative changes in the sphere of Kyrgyz podcasts noted in the article are also consistent with the conclusions obtained in the article by Hoyt & Morris (2021b), who studied the evolution of audio formats that led first to the emergence of podcasts and then to their transformation into video podcasts. Also, in an article by Lemos (2024), the author explored podcasts as a significant part of the media ecosystem, emphasizing their potential in the future of radio and their place in cyberculture, and also noted aspects of the evolution of modern podcasts, which have gone far beyond the capabilities of traditional radio, but

have retained its flexibility and versatility, as well as the vast possibilities of digital culture, where the Internet and new technologies play a key role in disseminating information and creating media content, expressing individuality and creating communities around certain interests and topics. And in the study by Loos & Ivan (2024), the authors examined the concept of technological generations and how changes in the use of new media are related to the age of both people and the technology itself (in particular the "obsolescence" of traditional forms of audio podcasts).

The tendencies noted in this study to maximize the focus of Kyrgyz podcasts on social and meaningful topics for Kyrgyz society deserve special mention. The fact that podcasts can indeed be regarded as social media and a strategic tool that can be used to achieve social change is also evidenced by Mahoney & Tang (2024), who argued that podcasts can be a tool for mobilizing communities, raising awareness of social issues and stimulating public debate; Bouvier & Machin (2020), who stated that podcasts allow researchers to study how different groups form and disseminate social discourses, how they interact with each other, and how these discourses evolve over time; Mattoni (2020), who studied how podcasts in the context of digital technologies are used in social movements (using media ecology and media practice approaches to analyse their impact on social change). The researcher also confirmed the conclusion formulated in this study about the direct relationship between context (the actual state of society in which the podcast is created and broadcast), which becomes especially important given the strong social orientation of the analysed Kyrgyz podcasts. And even such aspects as the previously mentioned use of memes and jokes popular in the Internet community by podcast hosts and guests is of particular importance, as it reinforces certain trends in society due to the authority and popularity of the host, which, for example, is confirmed by the study of Gozali (2024), who studied the extent to which the example of a popular podcaster influences its audience (using the example of the podcast "Mendoan", which stimulated the formation of habits of using profanity among members of generation Z in the city of Malang). Thus, the findings of the study do have a strong scientific basis and have been confirmed in numerous scientific studies conducted around the world.

6. Conclusions

The study illustrates that podcasts signify a substantial shift in traditional media within Kyrgyzstan's digital environment, highlighting the changing dynamics of media consumption and content production in the nation.

The swift rise in podcast popularity since 2020, notably propelled by the COVID-19 pandemic, signifies a significant transformation in media consumption habits, with audiences progressively preferring digital and on-demand content. YouTube video podcasts have become the prevailing format, exemplified by channels such as “Nakta Podcast,” which have garnered substantial subscriber counts and engagement metrics, illustrating the capacity of podcasts to engage broad audiences when integrated with visual components and social media.

Content analysis indicated that successful podcasts in Kyrgyzstan primarily concentrate on socially pertinent subjects, such as politics, culture, tradition, and current social issues, addressing a significant void in the media landscape by offering platforms for comprehensive discourse on vital societal concerns. The robust positive correlation among viewer engagement metrics signifies that audience participation is essential for podcast success in the Kyrgyz media landscape. Nonetheless, although the

podcast medium exhibits potential, obstacles persist in aspects such as monetisation, accessibility to professional equipment, and regular content production, particularly impacting independent creators and smaller channels.

Future research ought to concentrate on understanding audience demographics and preferences, investigating economic sustainability models, and analysing the technical infrastructure that underpins podcast production and distribution. Moreover, examining the influence of content strategy, the efficacy of cross-platform integration, and the requirements for professional development would greatly enhance the field. An examination of comparative analysis with other Central Asian nations and a social impact assessment would yield significant insights into the wider ramifications of digital media transformation in the region. This research would benefit content creators and media professionals while elucidating the evolving role of digital media in shaping public discourse and social change in Kyrgyzstan.

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Exploring the Impact of Art Education on Socialization in Multicultural Classrooms: A Survey Study of Ukrainian Students

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Abstract

The present study was conducted to investigate the impact of art classes on various aspects of the emotional state and socialization of pupils and students in multicultural classrooms. The research methodology included a survey among pupils and students of Ukrainian educational institutions. Based on the results of the questionnaire, the main results of the entire study were substantiated and ideas were proposed to improve the organization of art classes by teachers in the context of creating more comfortable conditions for the socialization of students

in a multicultural classroom. The main results of the questionnaire showed that currently, students do not see a direct effect of improving relationships with peers in the learning space through visual and decorative arts lessons. At the same time, statistics showed that 55.6% of art classes in Ukrainian educational institutions are held in lecture form, and in the 27.8% of classes in which the practical form prevails, pupils and students work alone in 71.4% of cases. Despite the unpleasant statistics, art classes clearly have an indirect impact on the socialization of students and the improvement of their emotional and mental state. The positive impact of fine and decorative arts classes has been proven in statistics showing that 64.7% of pupils and students like art classes and feel that their mental state has improved. Art lessons help students to express their emotions in a non-verbal way, which is extremely valuable for pupils and students from multicultural backgrounds who have language problems or feel psychologically insecure.

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Keywords

Creativity • Teacher • Adaptation • Improvement of Communication • Multiculturalism

1. Introduction

In the 21st century, multiculturalism is becoming more and more widespread due to emigration, which in turn is often a forced step against the backdrop of certain political and economic problems of the country, military conflicts and the desire to receive a better education in the world's leading educational institutions. Ukraine is home to about 80 ethnic groups, which affects the number of multicultural classes in educational institutions. Socialization in general is one of the most important educational processes, which is complicated in multinational classrooms, as each nationality has its own beliefs and views on communication as a means of exchanging information with the environment (State Statistics Committee of Ukraine, 2001). In addition, state schools do not provide courses specifically focused on the process of socialization, interaction with society, and the formation of a student's personality. Socialization is envisaged as a cross-cutting process during a child's stay in an educational institution. According to the concept of the New Ukrainian School, approved by the Ministry of Education and Science of Ukraine (2016), the New Ukrainian School provides for lessons "I Explore the World", which should contribute to the socialization of primary school students. However, this course is not available in middle and high school. In addition, there has been no thorough study of the real benefits of the discipline in the socialization of students.

The fine and decorative arts course is designed for nine years of study and has a fairly free programme, which allows more time to devote to a particular type of activity that is best suited to a particular group of students. Art classes and activities are present in high school, colleges, technical schools, and universities. In addition, there are numerous studies that confirm the positive impact of art on communication skills, personality development, environmental education, ideological and political education, and the promotion of world peace. In particular, Shevtsova *et al.* (2024) emphasized in their study the importance of art education in the formation of humanistic qualities, aesthetic outlook and creative abilities. Huang (2024) analyzed the importance of art in the formation of humanistic values and political consciousness of students, emphasizing the importance of art in personal development. The study by Alsufayran (2024) points out that arts education promotes critical thinking, collaboration, empathy, and tolerance among students. The study proved that the arts can contribute to the social and emotional skills needed to maintain world peace.

In general, the topic of the influence of fine and decorative arts is quite researched in various aspects. From environmental awareness to public sentiment

and maintaining peace in the world. The problem of the impact of art classes in the educational process in the context of socialization, as a phenomenon that combines the formation of personality and communication with society, is poorly understood and requires detailed study. In order to provide a comfortable and safe space for students in multicultural classrooms, it is necessary, firstly, to pay more attention to the training of future teachers. As shown in the study by Marushchak *et al.* (2020), arts and crafts education contributes to the development of aesthetic competences in teachers, which is relevant in a multinational environment where teachers can use art as a tool for mutual understanding between students from different cultural backgrounds. Study by Rohotchenko *et al.* (2021) showed that the integration of graphic design into the professional training of future specialists contributes to the development of visual communication that teachers can later apply in a multicultural classroom. Teacher training is a painstaking and important process, as the quality of education in the future depends on these people (Shalgynbayeva *et al.*, 2014; Sakhipov *et al.*, 2023). Training teachers to work in a digitized educational space is a problematic issue.

In the process of socialization of pupils and students in a multicultural space, it is crucial to give each student the opportunity to express themselves in order to preserve the cultural diversity of ethnic groups (Ponomarenko, 2021). As noted in the study by Skakalska *et al.* (2021), modern approaches to the preservation of cultural heritage should take into account the diversity of cultural practices. The study by Rohotchenko *et al.* (2022b; 2023) on the revival and promotion of blacksmithing in the context of cultural heritage preservation again showed the importance of preserving cultural characteristics in a multicultural environment. The authors emphasized the importance of preserving cultural identity in the new environment. It is possible to study socialization in the educational process only by understanding current trends in the development of education, in particular the digitalization of the educational space in Ukraine and various aspects of this process, from various platforms, and software to the impact on the mental state of students (Collection of Scientific Papers, 2019). The study by Solovei *et al.* (2023) outlines the challenges and opportunities of digital education in the information society and identifies the key problems of the digitalization of the educational space. The problem of digitalization of the educational space is very much researched, but the aspect of socialization of students and pupils in the context of learning with the help of the latest technologies is hardly described. The problem of socialization as a concept was revealed by Bibik (2020) in a study

where she studied the socialization of primary school students during the educational process and formulated methodological tools for teachers to use in the future to improve the process of socialization of students.

The purpose of this study was to investigate art classes and their impact on the emotional well-being and social integration of students in culturally diverse classrooms. Objectives of the study are:

1. Studying the concept of multiculturalism and the impact of this phenomenon on socialization in the educational process in Ukraine.
2. Considering art as a non-verbal way of expressing emotions, impressions and transmitting information.
3. Tracing the manifestations of ideas of national identity in the works of fine art by students of different nationalities.
4. Justifying the importance of collective projects in a visual arts course.
5. Studying the socialization of students in the context of the digitalization of the educational space.

2. Materials and Methods

To conduct the study, a survey was developed using a Google form. The selection criteria for participants in this study were based on a convenience sampling method. Participants were chosen from a wide geographical range, including students from various cities and regions of Ukraine. The inclusion criteria required participants to be pupils and students aged 6 to 25 years, enrolled in Ukrainian educational institutions. Questions were chosen that would most fully reveal the topic of the study and contribute to the goal. The study of art classes as of today took place from 1 to 30 July 2024 inclusive.

The survey was divided into several blocks, namely:

1. Characteristics of the survey participant to better substantiate their further answers. The questions included in this block:
 - nationality;
 - age;
 - city/village and region where you are studying;
 - educational level (answer options: primary school, secondary school, high school, technical school, college, university, other).
2. Studying the form and frequency of art classes. Questions included in this block:
 - Are there any art classes at your educational institution (answer options: yes, no, other)?
 - How often do you have art lessons?
 - What form do art lessons take (answer options: lecture form, practical form, mixed form, other)?

3. A study of the emotional state of students during art classes. The questions included in this block:
 - How do you feel at the school? I am interested in your emotional state (answer options: good, bad, neutral, don't know, other).
 - Does your emotional state change during art lessons (answer options: yes, no, don't know, other)?
 - How do you feel in art classes? I'm interested in your emotional state. (Answer options: good, my emotional state is getting better; bad, my emotional state is getting worse; neutral; don't know; other).
 - When does your emotional state get better? Is it related to a specific activity in art classes?
 - When does your emotional state get worse? Is it related to a particular activity in art class?
4. A study of teamwork in art classes. The questions included in this block:
 - Do you work in art classes (answer options: in groups, alone, in different ways, we do not work, other).
 - Do art lessons help you to communicate better with your peers (answer options: yes, no, don't know, other)?
 - Describe how art lessons help you communicate better with your peers.
5. A window for comments/suggestions/remarks.

The survey was distributed among students through social media, including Facebook and Telegram platforms in student groups and pages. The survey was not specifically conducted on the basis of one educational institution (or several), so that the results would not be tainted by the personality of a particular art teacher, since the average Ukrainian school has only one or two art teachers. The survey was conducted all over Ukraine, with students from Kyiv, Vinnytsia, Kharkiv, Zhytomyr, Zaporizhzhia, Cherkasy, Khmelnytskyi, Chernivtsi, Ivano-Frankivsk, Lviv, Mykolaiv, Zakarpattia, Odesa, Kherson, and Chernihiv regions taking part. The total number of survey participants is two hundred students. Of these, 151 are in secondary school, 26 in high school, 12 in junior high school, 9 in college and 2 in technical school. The results were presented in the form of pie charts for easier visual perception.

3. Results

3.1. The Concept of Multiculturalism and the Impact of this Phenomenon on Socialization in the Educational Process in Ukraine

Numerous military conflicts, political and economic turmoil affect migration, and the latter, in turn, affects the spread of the phenomenon of multiculturalism. According to the State Statistics Committee of Ukraine (2001), Ukraine is home to about 80 ethnic groups, the most numerous of which are shown in the diagram below (Figure 1).

Due to the full-scale invasion of Ukraine, the 2001 census results are not reliable, and are used here to outline the general picture of the ethnic composition of the Ukrainian population. Thus, in the educational space of Ukraine, a multicultural environment is a typical phenomenon. And the process of socialization of students undergoes numerous changes due to cultural diversity and national identity of each student.

Socialization in the educational process is extremely important for the development of basic communication skills and further knowledge of one's role in society. The process of socialization has two aspects. The first is the development of skills of interaction with society, tolerant attitude to social norms, moral and ethical standards of different ethnic groups. The second aspect of socialization is a deep understanding of one's own purpose in the world, the meaning of one's life, finding answers to critical questions, and, in general, self-realization and understanding of one's role in society. It is worth noting here that only through a comprehensive knowledge of one's own purpose and acceptance of one's personality can a pupil or student reach the top in communication with society. Therefore, socialization is an essential component of the educational process, as it is in childhood that basic patterns of behaviour are laid and personality facets are formed (Bourgault & Winters, 2023).

The process of socialization at school is quite lengthy and is divided into three main stages, according to the age and skills of students: preparatory, main, and post-main. The first stage of socialization through the educational process begins as soon as a child is admitted to an educational institution of primary or preschool education (Zhong, 2021). The process of socialization in work with adolescents is aimed at creating a safe space for adolescent self-expression, for the implementation of atypical behaviour, which is necessary for the expression of their own self. The last stage of participation in the socialization of a student for a school is the work of teachers on self-awareness of each adolescent's own life path, consolidation of formed moral values, determination of their own role

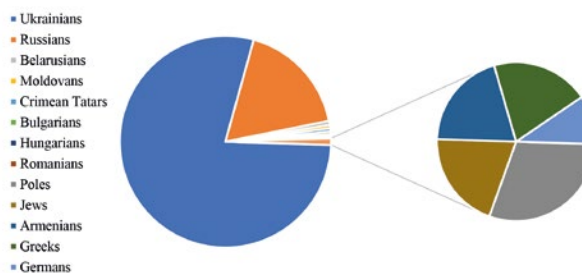


Figure 1. National composition of the population of Ukraine according to the 2001 census. Source: State Statistics Committee of Ukraine (2001)

in society, creation of a plan for the realization of their own vocations and work on the awareness of periodic revision of their own moral values.

Personal development is an extremely important area of socialization. This aspect involves the formation of a personality with its internal moral values, beliefs, and self-determination of life guidelines. In the inner space of each personality, self-esteem and self-awareness mature. The educational process clearly influences the formation of the inner consciousness of the pupil and student. Since the formation of one's own "I" occurs only with the assistance of society, according to the theory of the "Mirror Self". Internal development occurs through reading the behaviour and ideological beliefs of people around us, including through the assessment of society in relation to specific situations, objects and, accordingly, people. That is, based on the attitude of others to the student, he or she develops his or her own perception of himself or herself.

Artistic activities and events clearly contribute to the development of life orientations and the process of self-determination, influencing the emotional and cultural enrichment of the individual (Evangelidis *et al.*, 2024). For example, through artistic activities, students are able to express their feelings and thoughts, developing creative thinking and aesthetic perception of the world. The main task of the educational process in terms of the student's inner formation is the development of a truly incredible phenomenon, with its uplift, inspiration, and light – the development of the human soul as the personification of morality, consciousness, and emotionality.

Art classes contribute to the development of critical thinking, and the ability to analyze and synthesize information, which are crucial components of the educational process (Niklasson, 2023). They help students better understand themselves and others, and develop empathy and interpersonal skills. The development of interpersonal communication in the process of student socialization is important because it forms the basis for further successful communication with the environment.

This requires the development of oratory skills (in the case of primary school, speech in general), the ability to express and communicate one's opinion to others, the ability to empathize and support others, to manage one's own behaviour and to predict the outcome of a particular conversation.

The problem of socialization in a multicultural environment has many aspects, among which the most critical is the communication barrier caused by both poor language skills and student withdrawal due to lack of self-confidence, stress, anxiety. This is where art classes are very relevant, as they allow one to express oneself in a non-verbal way. Often, students of other nationalities are isolated from other ethnic groups due to differences in moral, ethical, and external characteristics. However, collective art projects help bridge the gap between students. Collaborative art teaches cooperation, tolerance, and mutual understanding. In addition, the school art course involves the study of cultures from different countries, which helps to fill in the lack of cultural awareness and broaden students' cultural outlook. Another important aspect is the limited access to self-knowledge, and art classes and activities help students better understand themselves, their emotions and needs, which contributes to personal growth and development (Goldberg, 2021).

3.2. Art as a Non-verbal Way of Expressing Emotions, Impressions and Transmitting Information: Ideas of National Identity in the Works of Fine Art by Students of Different Nationalities

Art has the ability to influence people and is considered a non-verbal way of communication. The impact of artworks is felt in many aspects of human life, from emotional to intellectual (Panchioli *et al.*, 2020). The emotional impact of art is manifested in its ability to evoke a diverse range of feelings: from simple ones, such as joy and fear, to complex ones, such as love and jealousy. Through colour, shape, texture, movements, sounds, artists can convey their own emotions that resonate with viewers, allowing them to experience similar feelings, or impose emotions on viewers (listeners) (Baroque theory of affect). The social and cultural impact of art is also significant, as it leaves an imprint on the political, economic and social aspects of a country or nation. Art can reflect the cultural contexts and social issues of its time, often acting as a means of social criticism or a tool to raise awareness of certain issues. The study by Rohotchenko *et al.* (2022a) highlights the impact of art on the formation of collective consciousness and social processes.

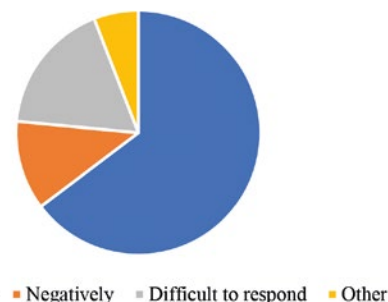


Figure 2. How students feel about art lessons. Source: created by the authors

The aesthetic aspect of art is the pleasure of contemplating beauty and harmony, which stimulates a sense of calm and inspiration. The intellectual impact of art is to stimulate reflection, critical thinking and broaden one's horizons. The study of works of art allows us to understand historical and cultural contexts, contributing to a deeper understanding of the world. Thus, art is a powerful means of communication that transcends language barriers, uniting people from different cultures and societies through universal themes and experiences. According to the results of the study by Yu (2022), students who received an art education course as part of the experiment had significantly better emotional stability and reduced anxiety levels, which contributed to their better academic performance. Art, in particular art education, has the ability to reduce stress and improve the mental state of students. Art therapy uses creative methods of expression to support students' psychological health and development. In addition, art therapy, or simply artistic practice, can create a comfortable, inclusive space where students can more easily adapt to their new environment, get to know each other and each other better, and express their thoughts and feelings freely.

The results of the survey conducted as part of this study revealed that more than half of the students have a favourable attitude towards art classes (Figure 2). Students' love for art classes is understandable and is associated with a comfortable environment, the opportunity to take a mental break in class and release their emotions.

In multicultural classrooms, one of the main problems that students face in the process of socialization is language barriers and emotional difficulties such as stress and withdrawal. And it is the Fine and Decorative Arts course that helps students to express their feelings, emotions, and thoughts without the use of words, i.e., in a non-verbal way, for example, in art or decorative work. That is, art classes have a positive effect on the emotional state of students, because they are able to express what is difficult to describe in words. The students themselves

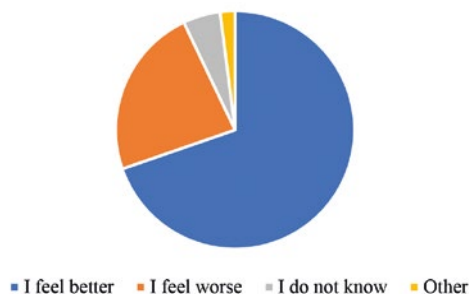


Figure 3. Emotional state of students. Source: created by the authors

also report feeling better during art lessons (Figure 3). This improvement in emotional state reflects a significant finding, suggesting that art classes play a crucial role in enhancing students' emotional well-being. The act of engaging in art can also serve as a mental break, reducing stress and providing an opportunity for emotional release. These findings reflect overall conclusions that highlight the value of art education in creating a welcoming and encouraging atmosphere, especially in multicultural schools.

Every art form contains elements of national culture that are important for students' self-identification and socialization. It is relevant that all pupils and students have the opportunity to express and share what is close to them through the arts. This contributes to the formation of their national identity and mutual understanding in a space of cultural diversity. In a multicultural environment, it is critical for each student to reinforce their own national code (Heruti & Yahya, 2024). Accordingly, the visual and decorative arts provide this opportunity. Everyone can weave a piece of their own national identity into their work, which has a positive impact on the well-being and disclosure of the student as a person with their own ideas and moral guidelines. If considering the manifestations of students' national consciousness in the context of a group (or class), this phenomenon has a favourable effect on the outlook of students who have the opportunity to study artistic styles, techniques, and symbols that are characteristic of different cultures. Through learning about the history and context of artworks from different ethnic groups, empathy, and understanding of other people is developed. Thus, by being able to express their emotions and cultural values through art, students can be heard. This contributes to mutual enrichment and the development of a tolerant attitude towards different cultures. In order to make art classes as useful as possible, the teacher has to think carefully about each lesson. In addition, it is important not to overload the lesson with mental activity, leaving more room for the student's creativity and

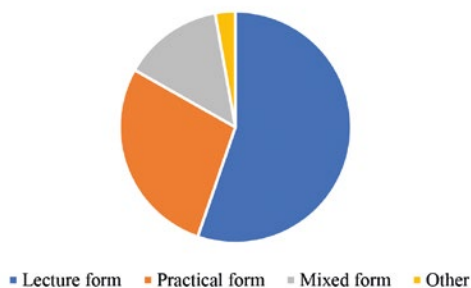


Figure 4. Form of art classes. Source: created by the authors

self-expression. Bibik (2020) notes that “the dominant position of the teacher reduces the educational effect, leaves no time for reflection, imposes its own point of view, and ignores the student's activity”. Therefore, in art classes, the teacher should position himself or herself not as someone who points, but as someone who guides in the right direction.

The form of art classes plays a crucial role in shaping the effectiveness of the learning experience and the overall impact on students' emotional and social development. According to the survey, 55.6% of students say that their educational institutions teach art classes in the form of lectures (Figure 4). The lecture form definitely contributes to the intensive acquisition of new information, they often limit opportunities for active participation and creative expression, which are essential for students to engage deeply with the subject matter. Based on the research of Bibik (2020) and our own findings, art projects allow students to express their own emotions, feelings and thoughts, to express what they cannot say in words due to a language barrier or isolation. In addition, practical activities allow each student to express the ideas of their own national identity, which has a positive impact on the formation of the national consciousness of the student and the student of a multicultural space (Poluboiaryna, 2023).

The lecture form of presenting the material should not be completely abandoned, but it should be combined with practical work so that students have the opportunity to express themselves in a non-verbal way. This combined format is seen as the most beneficial, providing a balanced approach that integrates both theoretical understanding and creative application. An integrated art course in school education is a driving force for the socialization process in multicultural classrooms. Although teachers need to take into account several nuances in order to create an inclusive and comfortable space in art classes, such as diverse cultural backgrounds of students or different learning styles and abilities. This in turn will encourage students to express their emotions and help improve their mental state.

3.3. Collective Projects in the Course of Fine and Decorative Arts and Their Significance

The process of socialization in the philosophical sense is interpreted as the mutual influence of individuals within the concept of “mutual exchange”, which in turn involves broadening the horizons through the exchange of moral and ethical beliefs, personal reflections and experiences. Therefore, the process of socialization requires collective activities aimed at sharing information and further joint success of group members. Art classes can meet this need in the educational space. Collaborative projects in art classes are extremely important because during collective activities, information, and experience are exchanged, but this is only the smallest positive part of the interaction between two or more subjects. During collaborative project work, students learn to plan the work process together and distribute tasks and time, which are essential skills for their future roles in society. In the process of working on a project, students learn to listen to each other, consider different points of view, and work towards a common goal. This helps them to understand the importance of each team member’s role and to feel responsible for the results of their work together.

According to the survey, 79.4% of students indicated that they work alone in art classes (Figure 5). This implies that many schools have limited opportunities for group projects, which can help students develop their communication and cooperation abilities. The structure of the art curriculum, which frequently emphasizes individual artistic development, may be reflected in the prominence of individual work. However, the figure also emphasizes how important it is to include more group projects in the curriculum because group activities are essential for encouraging students to socialize, develop their interpersonal skills, and feel a sense of community. It is evident from relating this data to the overall conclusions that the popularity of particular work may impede the full social advantages of art education.

In a joint activity, participants are united by result-oriented motivation that affects the effectiveness of collective work. In an individual activity, motivation depends on the ambitions and capabilities of the individual, i.e., each person individually. In collective activities, motivation depends on the working conditions, which can either stimulate or weaken it. The level of intensity of motivation depends on how effective and close the interaction in the group is. The direction of motivation can be focused on one’s own achievements, on the success of a particular team, or on the achievement of a task. Motivation grows with the development of the relationship between group members. Otherwise, there is a risk of conflicts, which can lead to failure to complete

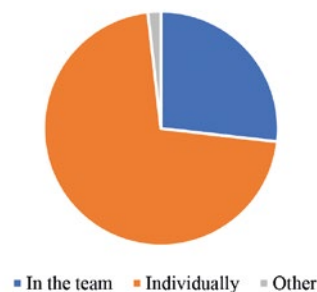


Figure 5. Format of work in art classes. Source: created by the authors

tasks. In teamwork, the implementation of the task is important. Each member of a particular group achieves its goal only through collective efforts, i.e., in the format of cooperation, which is an extremely relevant skill. Personal goals are only realized when other participants also achieve their goals. In addition to motivation, other paramount factors affect the effectiveness of a group. The first of them has a great impact on the effectiveness of cooperation between team members and the formation of interpersonal relationships as part of the socialization process. This factor is manifested in the similarity (or, on the contrary, difference) in the development of intelligence, behavioural traits and character traits. The next one also has an impact on the potential success of the group, forming a comparison of self-assessment and other team members. This factor is determined by the components of social behaviour, namely, imitation of the behaviour of other participants. Sympathy and antipathy between group members stems from the similarity and, accordingly, dissimilarity of social positions. The comparison of social positions of team members forms the socio-psychological climate of a particular group, which embodies the state of relations between individuals, concentrated in a set of psychological factors that, in turn, facilitate or hinder joint work and, in particular, the effectiveness of the group.

Marushchak *et al.* (2020) showed in their study the importance of developing artistic and aesthetic competencies in teachers through decorative and applied arts, which can be used as a means of achieving mutual understanding between students during collective projects, for every student and student of any ethnic group to express themselves. Feelings of withdrawal and shyness often affect children and adolescents, especially in multicultural settings. Self-doubt gives rise to a fear of expressing their thoughts and ideas, which negatively affects socialization, including development, the ability to communicate with peers, and overall intellectual performance. Collective projects in the visual arts course create a safe environment for self-expression. By working on collaborative projects, students learn to support each

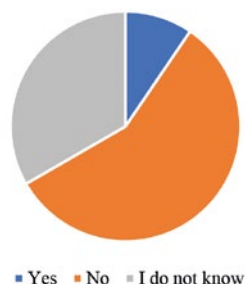


Figure 6. The impact of art classes on students' communication. Source: created by the authors

other and listen to each other's opinions, which allows children and adolescents with increased shyness to improve their self-esteem and practice expressing their own thoughts and ideas. In addition, shared tasks reduce individual pressure, allowing shy students to gradually move out of their comfort zone.

According to the survey, 57.1% of students say that art projects do not improve their communication with peers, and another 33.3% say they do not know whether art classes help them communicate better with their classmates (Figure 6). This finding aligns with the data from Figure 5, which shows that students primarily work individually during art lessons. The emphasis on individual work may restrict possibilities for group contact, which is essential for enhancing communication skills. Therefore, the absence of group activities may hinder students' ability to completely benefit from art education in terms of socialization and peer communication, even though it has the potential to promote emotional well-being and personal expression.

It should be borne in mind that the impact of fine and decorative arts, in particular practice in collaborative projects, does not have an immediate impact on improving communication. This type of activity affects the socialization process by accumulation, i.e. gradually. From each joint project, the student learns useful things for further successful interaction (de Villiers, 2021). It is also important to note that the results of this question in the survey could already be predicted at the stage of answering the question about the form of art classes in Ukrainian educational institutions. After all, these lessons cannot have a positive impact on communication if the lesson is conducted purely in lecture form. Students have the opportunity to accumulate knowledge, but they cannot express themselves and have the practice of successful (or unsuccessful) communication in joint art projects. Therefore, teachers should organize lessons in such a way that practical activities and, in particular, group projects are present.

3.4. Socialization of Students in the Context of Digitalization of the Educational Space

The trend towards digitalization of the educational space is now so widespread that it has become an integral part of any learning experience. If looking at modern society in the context of rapid socio-cultural progress, changes are happening very quickly and the integration of digital technologies in such a large scale, as it is now, has happened quite recently. In the context of education, digitalisation both makes learning more difficult by requiring students to find new methods and adapting traditional teaching for the information age, and it also makes learning better by opening up a plethora of new alternatives. Today, information is the foundation for the intellectual and ethical development of students in the learning process. Digitalization tools play a key role in creating and distributing educational content. In this context, information is becoming the main source that contributes not only to the intellectual but also to the moral improvement of pupils and students. Through innovative technologies, the educational process is gaining new opportunities for the transfer of knowledge and the education of values. Therefore, in their study, Solovei *et al.* (2023) note that a new educational paradigm has emerged, based on information, communication, digitalization and technologization. The same principle has laid down new principles of learning activities: dynamism, accessibility, openness.

The need for digitalization of the educational space has been highlighted by the COVID-19 pandemic. In addition, if before the pandemic there were continuous discussions in the scientific community about the opportunities and challenges of ICT strategies in the educational space, the pandemic has significantly accelerated the process of penetration of the digital world into the learning environment. Solovei *et al.* (2023) express concern about the speed of replacing traditional education with digital education, as the uncontrolled functioning of ICT in the education system would be dangerous, as there are threats of levelling the personal qualities of participants in the educational process. In addition, scientists point out the anti-scientific or anti-human impact of digital technologies due to the huge amount of publicly available information that can be used against science or against people. Education combined with the latest technology has become an extremely powerful tool for developing the intellectual and emotional aspects of students. Modern technologies provide access to vast amounts of information, interactive learning content and the latest research from around the world, which contributes to a deeper understanding of various disciplines. The power of combining the learning process and the digital world is emphasized

in the study by the researchers note that if considering education and technology in a single synergistic domain, then the interactions that would be relevant to such a combination would be impressive in their potential impact on individuals and society.

The process of digitalization is fundamentally changing the very concept of education. Whereas traditional learning involves a passive way for a student to acquire knowledge from a teacher, the learning process using ICT strategies allows for learning anywhere and anytime. In addition, digitalization is changing the role of the teacher from a person who teaches to a person who guides in the process of acquiring new knowledge. Learning through digital technologies involves not only the acquisition of knowledge by the student, but also the development of skills in searching and analysing information, critical thinking and selecting relevant and reliable information. A great advantage of e-learning is its focus on a specific person, considering their psychological characteristics (Zhang *et al.*, 2022). Of course, there are negative aspects to the digitalization of the educational space, including the financial constraints of schools, which leads to insufficient technical support and problems with the maintenance of numerous equipment in the school. Teaching in the context of digital development requires staff who are knowledgeable in this area, and therefore additional training is needed for teachers. The process of preparing teachers to work in a digitized educational space requires special training, taking into account new teaching methods and techniques. Thus, in order to successfully use digital technologies in schools, it is necessary to first introduce changes in the training of future teachers.

Despite the risks and challenges, the process of digitalization is already underway and is inevitable. In the process of digitalization of the educational space, it is important to preserve the cultural traditions of different ethnic groups and integrate cultural characteristics into digital reality. For example, the study by Rohotchenko *et al.* (2023) proved the importance of incorporating Ukrainian ethno-design into graphic design. Pupils and students should be surrounded by virtual reality enriched with cultural diversity to broaden their horizons and improve the process of socialization in a multinational environment. Socialization, as a process of integrating an individual into society through the acquisition of social norms, values and behavioural patterns, requires new approaches and strategies in the context of digital transformation. Digital technologies have a significant impact on all aspects of students' lives, including their socialization. The process of socialization in the context of the digitalization of the educational space is a controversial issue, as it has both positive and negative aspects. The positive aspects include new opportunities

for learning, communication and the development of social skills. However, the misuse of technology can lead to isolation, reduced interpersonal skills and addiction.

Digital technologies provide an opportunity to participate in numerous social networks, forums, chats, and other online platforms that are designed to express opinions and interact in a dialogue, which helps to develop better communication skills. Students can communicate with peers from different countries, exchange opinions and experiences, and participate in group projects and discussions. This helps to foster open-mindedness and tolerance. However, students should be taught how to filter information on the Internet and how to contact the cyber police in time. Too much use of digital technologies can lead to the development of a mental illness – Internet addiction. Students may feel isolated from the real world, which negatively affects their interpersonal skills and emotional state. An essential task of the educational process is to teach students how to use digital technologies properly and learn how to ensure their own safety in the virtual world.

Another risk of digitalization of the educational space is a decline in the quality of education. The use of digital technologies does not always guarantee an increase in the quality of education. Improper use of technology can lead to a decrease in students' knowledge, skills and mental disorders. The digitalization of the educational space is an irreversible process that creates new opportunities and challenges for the socialization of students and the creation of an inclusive space in a multicultural environment. It is important to find a balance between the new opportunities offered by the digitalization of the educational space and traditional teaching methods so that education contributes to the harmonious development of the pupil or student's personality.

4. Discussion

The results of this study emphasize the importance and necessity of the presence of art classes and activities in the process of socialization of pupils and students in a multicultural educational space. Socialization can be interpreted as the process of acquiring the necessary skills and knowledge necessary for effective interaction in society (particularly in a multicultural context), namely for the formation of a personality and the positioning and effective performance of a certain social role in society. The process of socialization in the educational space is mandatory. There is no separate discipline or course of study for this process, so socialization should take place across the board, during any lessons and during breaks. Socialization is a complex process for both students and teachers. The multinationality of Ukraine's population

contributes to the formation of multicultural classes in the educational space. This makes the process of socialization even more complicated, as each ethnic group has its own moral and ethical beliefs, values, life positions and views on conventionally ideal communication. Additional art therapy classes, or simply artistic practice, can be used for socialization in a multicultural classroom. Art therapy helps pupils and students adapt better to the new environment and generally improves their emotional state. The same conclusions were reached by scientists Park and Ramirez (2021), who studied art therapy in the context of globalization and multicultural classrooms in South Korea.

It is recommended that the socialization process should be focused on art classes, as the visual and decorative arts have a positive impact on personality development and improve communication between students and teachers. This recommendation is supported by numerous studies that have concluded that art contributes to a better self-awareness of students. In particular, Alsufayran (2024) notes that art classes contribute to the development of empathy and tolerance, and the study by Komarovska *et al.* (2024) shows that art classes, specifically art education, contributes to the development of love and respect for nature among students. Art helps to realize the vulnerability and beauty of untouched nature, stimulating action to protect and preserve it (Lewinski *et al.*, 2019). Art classes influence the process of socialization, in particular, the development of emotional and cultural awareness, creative thinking and aesthetic perception of the world. A multicultural environment involves joint learning of students or students of different nationalities. Therefore, socialization in a multicultural space faces obstacles, namely a communication barrier, which can be associated with poor language skills and emotional difficulties such as stress, self-doubt, and isolation. In this case, art classes become an effective means of expressing emotions and thoughts in a non-verbal way, which is especially important for students who face language barriers. The visual and decorative arts help to create an inclusive and safe space where students can freely express their thoughts, ideas and feelings, which contributes to the development of real self-esteem, self-confidence, mutual understanding and respect (Vrapi *et al.*, 2023). At the same time, each student has the opportunity to enrich his or her own horizons with cultural diversity by absorbing the artistic ideas and ideas of their peers.

These results are consistent with studies of the impact of art on students' well-being. In particular, an experimental study by Yu (2022), conducted in China, confirmed lower rates of anxiety in students who attended art education classes than in those who did not. Therefore, fine and decorative arts help to release emotions and improve the mental state of students. Collective projects

in art classes are aimed at developing another crucial aspect of socialization, namely improving students' communication skills. When working on collaborative projects, students and teachers learn to cooperate, plan work, take into account different points of view, and achieve common goals (Mynbayeva *et al.*, 2019). This contributes to the development of communication and interaction skills, which are essential for successful socialization and existence in society. Working in a group, particularly during art classes, gives students the opportunity to try on different social roles, which has a positive impact on their basic understanding of social roles and responsibilities (Lewinski, 2015). Art projects develop empathy and interpersonal skills. And interpersonal skills are one of the most important components of the socialization process. However, the results of the survey indicate that 71.4% of pupils and students in Ukrainian educational institutions work individually during art lessons. Working alone is also critical, but it reduces the potential benefits of collective activity. Teachers should organize classes in a way that includes both individual and group work, providing students with opportunities to express themselves in non-verbal ways and improve their communication skills (Cherepovska *et al.*, 2021). Turan (2023) emphasizes in her study the importance of group activities in the context of forming moral values and conducting educational work with students. In their study, Cara & Velasco (2021) concluded that art in general and art education, in particular, is an essential component for the formation of the identity of individuals, in particular, those who are at risk of social exclusion. The results coincide with the present study and emphasize the importance of visual and decorative arts in the process of socialization of students in multicultural classes.

Recently, the educational process has undergone rapid changes. Due to the COVID-19 pandemic, the digitalization of the learning space has completely replaced the traditional education system (Mialkowska *et al.*, 2024). Currently, most schools in Ukraine combine traditional and digital education principles for the harmonious development of students. The process of digitalization of the educational process has both advantages and disadvantages. Currently, Ukraine's educational space is unable to take advantage of all the benefits of digital learning due to insufficient funding for technology and the need for additional specialized training for teachers. The results of this study on the process of digitalization coincide with numerous modern studies, in particular with the main conclusions of the study by Solovei *et al.* (2023), who identified the opportunities and challenges of digital education. Digitalization of the educational space also has a significant impact on the process of socialization. On the one hand, it opens up new oppor-

tunities for learning, communication and the development of social skills. On the other hand, the misuse of technology can lead to isolation and the development of mental disorders, including Internet addiction, among students. It is important to find a balance between the use of digital technologies and traditional teaching methods to ensure that digitalization is a useful complement to mainstream education.

The current study emphasizes the importance of collective projects in art education, highlighting how individual work in art lessons may limit opportunities for social interaction and communication among students. This is in contrast to study by Nor *et al.* (2024), which demonstrated through the experiment at the Malaysian Art School that active learning, particularly through theatre games, fosters strong interpersonal skills and promotes communication through group-based activities. The use of theatre games, which involve improvisation, role-playing, and physical exercise, encourages students to work together, thereby enhancing their ability to collaborate and communicate effectively in a group setting (Guliyeva & Azizova, 2022). Similarly, the findings from Anaya-Figueroa and Montalvo-Castro (2024) indicated the importance of collective work in dance education, despite the challenges posed by virtual dance learning in an art school in Peru. The researchers highlighted the critical role of physical presence and collaboration in dance education, suggesting that virtual environments may impede these aspects of learning. The current study suggests that the lack of group activities in art lessons could hinder communication and socialization skills.

The study's examination of how multiculturalism affects socialisation outcomes offers intriguing new perspectives on how students from various ethnic backgrounds perceive art education and how it affects their emotional states. It was anticipated that multiculturalism would result in a range of socialisation results, especially with relation to emotional well-being, given the students' varied cultural backgrounds. While students from various ethnic groups engaged in the same art-related activities, the study discovered that their emotional reactions differed. For example, because art classes offered a safe space for individuals to express their feelings without the constraints of language or cultural misinterpretations, students from more varied cultural backgrounds frequently reported feeling more at ease and expressive during these sessions. Students from more homogeneous ethnic groups, on the other hand, displayed less diversity in their emotional responses, maybe as a result of a greater sense of social support and cultural familiarity among their peers. These variations imply that multicultural settings in art classes might promote greater social integration and emotional expression, enabling students to interact with classmates from various backgrounds

and cultivate a more comprehensive emotional outlook (Tetianin & Cherniavska, 2023; Willey & Michele, 2024). The findings suggest that art programs in multicultural environments can present a special chance for emotional development since they give students a forum to work through and communicate difficult feelings while also encouraging tolerance and understanding.

In general, the results of the study show that art classes are essential for the process of socialization and the creation of an inclusive space in a multicultural environment. Therefore, it is through art lessons that students in a multinational classroom have the opportunity to express emotions and thoughts in non-verbal terms, which contributes to the improvement of mental health, the formation of emotional intelligence and cultural development. Art shapes a student's personality through the ability to express emotions. Art classes help to socialize pupils and students of different nationalities through expression as a form of communication through art. This method of communication allows transmitting information without using verbal means. Fine and decorative arts classes help to gain a deeper understanding of the culture of other ethnic groups, which contributes to further better communication among students through awareness of the basic moral values of another nationality. Collective art projects contribute to the development of communication skills and also play a pivotal role in further creating a comfortable environment in a multicultural space. The digitalization of education is an irreversible process, and the task of teachers is to find the right balance between traditional and modern teaching methods to form socialized individuals ready for life in the information society.

5. Conclusion

Multiculturalism is a crucial factor influencing the process of socialization in the educational space of Ukraine. Data from the 2001 All-Ukrainian Population Census indicate the presence of about 80 ethnic groups, which leads to cultural diversity and requires a special approach to the socialization of students. The process of socialization in Ukraine's educational environment consists of several important stages that include the development of skills for interacting with society and the formation of a student's personality. Given multiculturalism, socialization should promote a tolerant attitude to social norms and moral and ethical standards of different ethnic groups.

According to the study, art classes play a significant role in the socialization of students, helping to overcome communication barriers and emotional difficulties. They contribute to the development of creative thinking,

aesthetic perception of the world and emotional stability. It is relevant to create an inclusive and safe space where students can express their feelings and opinions, which is especially critical for those who face language barriers or withdrawal. The study demonstrated that group art projects are a crucial instrument for fostering student collaboration and communication skills, hence it is crucial to structure the educational process so that group activities occur as frequently as feasible. The digitalization of the educational space opens up new opportunities for learning, communication and the development of social skills. However, the misuse of technology can lead to the development of mental disorders and contribute to a decrease in interpersonal skills. The results of the study highlight the need to find a balance between the use of digital technologies and traditional teaching methods so that digitalization contributes to the harmonious development of the student's personality. The results are useful for teachers who want to improve and change the educational process in Ukraine. As well as for those interested in the process of socialization and wanting to help pupils and students adapt to a multicultural environment. The results are relevant for Ukrainians who have left Ukraine due to the full-scale invasion and want to help their children

socialize in the new educational space. The study is crucial for students of pedagogical educational institutions to better understand the process of socialization of students in a multicultural space.

This study is limited by the fact that the results are based on a questionnaire with a limited number of pupils and students, namely 200 people aged 6 to 25. In addition, only a part of the literature on the topic has been processed, and there are still many studies by foreign and Ukrainian scholars that deserve attention and detailed study.

It is worth investigating every aspect of artistic activity and its impact on socialization, or the psychological state of pupils and students in a multicultural space. It would be valuable to investigate the impact of collective art projects on reducing stress and improving emotional well-being among students from different ethnic backgrounds in multicultural environments. Further understanding may also be gained by examining the ways in which art lessons might explicitly address communication obstacles like language limitations and promote emotional stability in these contexts. It would also be interesting to study the influence of theatre on the formation of a student's personality and the impact on further awareness of social roles.

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Structural Components of Collective Creativity Type: Specificity of Producer Performance in the Cultural Creation of the 21st Century

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Abstract

The study addresses the phenomenon of production, the analysis of which belongs to the innovative sphere of humanities and the problem of artistic creativity, which has the status of a classic. The problematic field of the article is built at the intersection of cultural studies, psychology, aesthetics and art history, which testifies to the interdisciplinary nature of the material under study. The emphasis on the collective type of artistic creativity recreates the dynamic nature of this aesthetic and psychological structure, its role in the cultural creation of the twenty-first century, and the special place that the producer's activity occupies in this context. The reconstruction of the history of the term producer shows that having developed in the context of ancient Greek choral art, it has undergone significant modifications, although it is associated primarily with cinema and television, performing

creative, economic and organisational and production functions. Thus, the producer not only demonstrates the diversity of activities, but also reveals creative potential, and in the process of cooperation with representatives of other screen professions, activates a dialogue that makes it possible to create a work of art. Particular emphasis is placed on the fact that the structural components of the collective type of artistic creativity have increased, as well as on the spheres of activity of the producer, which in the first decades of the twenty-first century has significantly expanded, overcoming the boundaries of cinema and television. The study argues that during different historical and cultural stages, the producer activity was correlated with those art forms that belonged to the collective type of creativity. It has gained particular importance in the context of new artistic and entertainment forms of contemporary culture, the process of technologisation of art and show business.

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Keywords

Producer • Collective Type of Creativity • Aesthetics • Culture Creation

1. Introduction

Contemporary humanities are shaped by a powerful pluralist movement, which has significantly expanded the range of issues studied. This expansion is driven by the integration of classical and innovative problems, creating a dynamic and interdisciplinary field of research. This is determined by the modern classical and innovative problems organically coexisting, opening great opportunities for research work, and forming its conceptual space. In the first decades of the third millennium, this process began to gain momentum due to the active entry of the phenomenon of metamodernism into contemporary culture, which became a kind of tuning fork in both theory and literary and artistic practice (Spicer *et al.*, 2014). The tendency to rethink classical problems and transform them into a new dimension is one of the key features of the metamodernist discourse, which unfolds in both the methodological and conceptual fields.

Among the problems of the humanitarian present, in general, and metamodernism, in particular, a special place is occupied by the phenomenon of artistic creativity, the study of which in modern conditions is of a parity nature. On the one hand, its analysis involves relying on a very powerful research base, which has a thousand-year history, during which the conceptual and categorical apparatus of artistic creativity was developed and its conceptual field was formed. The origins of the analysis of the phenomenon of artistic creativity are known to be in the ancient Greek thinkers who introduced the idea of imitation in art into theoretical use and laid the groundwork for understanding the figure of the “poet” and the motives and stimuli of artistic work (Plato). It should be emphasised that the idea of imitation was elaborated with the concepts of “entelechy” – completeness – and further – more complex structuring of mimesis with a peculiar articulation of the artist’s figure, which eventually led to the introduction of the concept of talent (Aristotle) into theoretical usage. In turn, the phenomenon of “entelechy” stimulated the use of the concepts of “order” and “harmony”. All these developments of the ancient Greek period were consolidated in the subsequent historical and cultural progress, significantly enriched and expanded in the theoretical achievements of the Renaissance and the New Age, which articulated the problem of genius (Nicholas of Cusa, Leonardo da Vinci, Immanuel Kant, Gotthold Lessing, Arthur Schopenhauer), laid the foundation for the biographical method in the study of the phenomenon of the creative personality (Giorgio Vasari, Hippolyte Taine), and actualised the problem of heredity (Francis Galton).

On the other hand, the study of artistic creativity throughout history has been closely linked to the problem of the specificity of art, which subsequently led to the need to typify artistic creativity and distinguish its

components such as individual, collective and performing. Innovative processes that have led to the expansion of the range of art’s species structure, experiments at the level of style, image, form have naturally led to the transformation of the perspectives of its study (Barker, 2024; Porter, 2012). Significant changes were brought about by the emergence of cinema in 1895, which not only enriched the art form structure but also actualised the expansion of the boundaries of the collective type of artistic creativity. Further innovations were caused by the emergence and active entry of the television phenomenon into the cultural space of the twentieth century.

It is worth noting that since the beginning of the twenty-first century, the problem of artistic creativity has seen an intensification of theoretical research in the space of the collective type of creativity (Ostrowska, 2020). A more detailed elucidation of its specificity in the context of the general typology of artistic creativity, as well as an assessment of such moral and psychological states of the artist as “self-knowledge – self-expression”, the ability of the creative process to “forecast – anticipation”, an analysis of the development and improvement of the artist’s intuitive abilities in the context of the existence of new artistic and entertainment forms of contemporary culture and the confident entry into the American-European space of the principles of metamodernist culture creation (Barrow, 2018; Puzina, 2021). Emphasising the fact of intensification of theoretical research, and thus the expansion of the contemporary conceptual space, it is worth addressing the controversial, but important in the context of the humanities developments of both world and Ukrainian scholars.

The study is based on three fundamental issues – the collective type of creativity, the profession of producer and the specifics of culture creation in the current century, which have significant research potential, especially in the field of cultural knowledge. At the same time, all of them can be the subject of aesthetic, psychological and art historical analysis, which transforms the material of this article into the plane of integrative research, the origins of which are related to the problem of the collective type of creativity. Starting from its specific features and tasks, the article focuses on the profession of producer and argues the thesis of full realisation of the potential of production in the field of this type of creativity. In addition, this profession, according to the authors of the study, does not stand aside from the artistic innovations that are gradually establishing themselves in the creative and searching artistic practices of the first decades of the twenty-first century. The multidimensional nature of the theoretical directions articulated in the article requires special attention to both the materials on which the study of the stated problems is based and the methodological support of the analysis. At the same time, both the mate-

rials and methods used in the article are multilevel, not limited to one or two positions.

To systematically address the developments in artistic creativity, particularly the collective type, it is essential to identify exemplary studies in Ukrainian humanities. This involves a chronological approach to reconstruct key ideas that have influenced theoretical orientations in cultural studies, aesthetics, psychology, and art history. Following the requirements of the chronological approach, the authors reconstructed several of the ideas that influence the general theoretical orientation of both Ukrainian cultural studies and aesthetic, psychological and art history orientation. For instance, between 2000 and 2010, the following theses were widely discussed in the professional community:

1. The need for typological characteristics of creative thinking of the individual (Kaidanovska, 2024). It is worth emphasising that the author of this thesis does not use the concept of “artist”, but rather the term “personality”, which sets grounds to perceive this position as an attempt to consider the integrity of the movement “creation – perception”;
2. The idea of the structural parameters of creativity in comparison with intentionality is productive;
3. A significant contribution to the development of innovative approaches to certain aspects of the problem of artistic creativity was made by the appeal to the aesthetic and cultural discourse of artistic thinking.

The accustoming of the author’s ideas was also observed during the next decade, although the attitude of scholars to the problem of artistic creativity acquired a slightly different colour. It is not the interaction of the humanities in the process of researching a multidimensional problem in the field of artistic creativity that is being articulated, but this phenomenon itself is included in the context of cultural analysis, since in the twenty-first century cultural studies occupies a dominant place in the space of contemporary humanities. Regarding the new orientation that began to take shape in 2010-2020, it is worth emphasising the following:

- increased attention to the comparative analysis of the potential of the sciences related to creativity, such as the comparison of the statuses and mutual influences of cultural studies and art history (Malanchuk-Rybak, 2016);
- creativity in the context of cultural dialogue (Olinyk, 2022);
- the cultural quest of metamodern art.

In addition to a strong theoretical basis, the article is based on literary and artistic developments that influ-

enced both the author’s position and a deeper understanding of the essence of the profession of producer. This refers to the novel *The Godfather* (1972) by the famous American writer of Italian descent Mario Puzo (1920-1999). The novel was adapted into a film and later transformed into *The Offer* (2022), a TV project that reconstructs the story of the film of the same name. It is also worth addressing the following, namely the meticulousness with which the authors of *The Offer* reconstructed the participation of several producers in the creation of *The Godfather*, encouraging scholars to determine the specifics of this profession. It is possible to state the importance of the artist’s artistic thinking, which in specific situations can demonstrate the significance of full-fledged theoretical and practical parity.

Such large-scale television series as *Sons of Anarchy* (2008-2014) and *Breaking Bad* (2008-2013), in the creation of which the producers played a significant role, also touched upon the above materials. Focusing on the methods used, it is worth, first, outlining the following concepts, namely: “method” – a way of knowing – and “artistic method” – a system of principles that governs the process of creating an artwork (Hübner, 2024). It is worth noting that the concept of “artistic method” was used actively in the aesthetic and art history fields only in the 1930s. Based on the content of the concepts of “method” and “artistic method”, the structural polymethodology of this article can be reconstructed as follows:

- chronological method, based on the principles of the historical and cultural approach;
- typological, which was formed during the nineteenth century in the field of archaeology and later became widely recognised and spread – practically – in all humanities as a way of generalising homogeneous things and phenomena;
- analytical and systemic, which contributes to the coordination of the three problem areas included in the research field of this scientific study;
- structural and prognostic.

The latter two methods can, on the one hand, schematise such phenomena as collective type of creativity and producer, and, on the other hand, argue for prospects for the development of artistic practices in the coming decades.

It is emphasised that the problem of artistic creativity has formed a significant research segment in Ukrainian humanities in terms of its understanding as interdisciplinary and the identification of its inherent types. All the above formulated the purpose of the study, which is as follows: based on the expediency of the interaction of the three problems stated in the article, to argue for both the dynamic nature of the development of the profession of

producer and its active involvement in the implementation of artistic practices of the twenty-first century.

2. A Collective Type of Artistic Creation: Features, Challenges and Current Trends

In contemporary humanities, the phenomenon of “artistic creativity” is conceptualised in different ways: historical, theoretical, practical applied (Laže *et al.*, 2021). The theoretical dimension, in turn, is also worked out at several levels: subject, conceptual and categorical, and structural. The latter – as of today – is broken down into three types, namely: individual, collective and performing. As the study focuses on the collective type, the potential of which is realised in the field of theatre, cinema and television, let us outline its cornerstone features. First, in the collective type of artistic creativity, the objective basis of the creative process is the “community” – from Latin collective – collective, joint: a gathering of people united by common work and a common goal. The area that creates the “community” is the sphere of human activity: the “work team”, “research team”, “study team”, and “creative team”.

In collective artistic creativity, each participant performs professional work: playwright, director, actor, make-up artist, stagehand (theatre); screenwriter, director, cameraman, editor, actor, sound engineer, lighting designer (cinema) (Ivashchenko and Tatarenko, 2023; Baigutov, 2024). All of these professions are also involved in television. It is worth noting that in the process of understanding the phenomenon of collective creativity in these types of creative activity, researchers have usually focused primarily on the figures of the director and the actor (Hromliuk and Struk, 2021). Other professions, if they were mentioned in the relevant studies, were considered at the level of stating well-known and accepted points about their contribution to a particular artwork (Serafini and Banks, 2020; Lavreniuk, 2021). This applies to the profession of producer, which is key in film and television production. It is the producer who determines the implementation of a film or television project, due to the financial, economic, organisational and creative specifics of the producer’s activities (Lewinski *et al.*, 2016; 2019).

At the same time, the nature of the collective type of creativity determines the situation of creative dependence of one person on another. Thus, such a complex phenomenon as artistic creativity involves ambiguous moral and psychological states: coexistence, self-expression and authoritarianism. If the presented material transforms these factors, for example, into a theatre company or a film crew, then every member of the creative team has

the right to coexistence and self-expression, while the right to authoritarianism is primarily the prerogative of the director. It should be noted that certain manifestations of authoritarianism can also be demonstrated by a recognised actor who holds the repertoire of the theatre or for whom a role in a film or television project is planned. However, these isolated cases are still controlled by the director. In this context, the problem of freedom of creativity is of particular importance, a certain aspect of which is presented by T. Kokhan (2019), which, in particular, emphasises the following: “When transforming the theoretical content of the problem of freedom of creativity into the space of the film studies dimension of cultural studies, it is advisable to emphasise at least two important aspects: first, to emphasise the synthetic nature of cinema and the collectivity of the creative process in this art form, and second, to be clearly aware of the need for an extremely balanced analysis of freedom of creativity in the context of a collective approach based on dialogism, a powerful component of cinematic creativity”.

Developing said thought, the researcher notes that “in the end, this process is about original individuals who seek to realise their own “I”, which means that, in contrast to dialogism, they defend the right to “self-expression” (Kokhan, 2019). In the context of the above, the scholar, on the one hand, articulates the problems of subordination and dependence that are inevitable in such a creative team as a film crew, and on the other hand, he emphasises the role of professional ethics as a component of humanitarian knowledge that is essential in the process of analysing artistic creativity. It is worth emphasising several concepts – dialogism, communication, self-expression, subordination, dependence – that T. Kokhan uses in the process of revealing the specifics of artistic creativity. In most publications that address these issues, there is a desire of scholars to both add new concepts and enrich the conceptual and categorical apparatus in general.

Another specific feature of the collective type of artistic creativity that should be considered in the context of the issues under consideration is the dual nature of the creative process that must be carried out by the director and the actor. This duality of both the director and the actor is because their personal subjectivity must accept the conceptual foundations of the play or script they are working on. At the same time, as individuals who are formed not only in the professional aspect but also in the purely human aspect – socio-political, moral, psychological, aesthetic and artistic – they may not share the position of the playwright or screenwriter. In this case, they have a choice: either refuse or adapt to the proposed material (play, script). However, among those who offer work to a director or actor, the producer

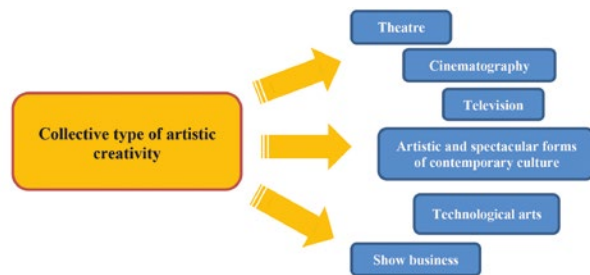


Figure 1. The structure of the collective type of creativity

plays a special role, and therefore, understanding the essence of this profession requires a fully conscious and professionally necessary connection of the term “producer” with a specific art form: “theatre producer”, “film producer”, “TV project producer”. When articulating these three types, which have already acquired the status of traditional ones in terms of the use of the term “producer”, it is worth noting that over the two decades of the twenty-first century, the scope of the formal and logical structure “collective type of artistic creativity” has expanded significantly and looks schematically as follows (Figure 1).

It should be noted that the specificity of artistic activity is quite successful in “pushing” the boundaries of the collective type of artistic creativity, because, in addition to the traditional ones – theatre, cinema, and television – it is advisable to include artistic and entertainment forms of contemporary culture, technological arts and show business, where the figure of the “producer” manifests itself, first of all, in the production and organisational format. These processes take to a new level the already classic in the history of humanitarian progress, so to speak, parallel comprehension of the problem of the species specificity of art and the phenomenon of artistic creativity, which, although officially entered the research space much later than the issue of art speciation, indirectly, has constantly become the subject of analysis, formulating, so to speak, a holistic theoretical field of these two problems at both the conceptual and categorical levels. These trends remain relevant in the third millennium, opening new perspectives for analysis.

The authors’ position is based on the study by K. Stanislavska (2016), who has been “addressing” the outlined types of artistic activity for a long time and is confidently “moving” towards new types of art. Ukrainian art historian and cultural critic K. Stanislavska has been consistently reconstructing and researching the specifics of artistic and entertainment forms for ten years, some of which, on the one hand, belong to the collective type of artistic creativity, and on the other hand, record the creative and organisational role of the producer. This

highlights the peculiarities of using the relevant terminology in Ukrainian humanities. It should be noted that this issue has always been among the theoretical priorities, since conceptual and terminological support not only determines the culture of scientific research but, in one way or another, shapes the subsequent directions of the conceptual movement. Currently, this issue is of particular importance, as the pluralistic orientation that has led to paradigmatic changes in the space of contemporary culture creation has, in turn, affected the problem of the conceptual apparatus that should enable theoretical analysis of these processes. The producer serves as an economic intermediary between art and the public, promoting specific projects and ensuring their commercial success. In the American-European artistic sphere, the producer’s creative role is considered equally important as their economic and organizational responsibilities, whether in theatre or film. However, this balance is often disrupted, leading to the emergence of terms like “impresario,” “manager,” “director,” “administrator”, and “entrepreneur”, which reflect various facets of production activities. At the same time, it should be acknowledged that in the first decades of the twenty-first century, the term “producer” is gradually taking its rightful place in the space of artistic experiments that are taking on new shapes.

Regarding the monograph by K. Stanislavska (2016), it is worth emphasising that the researcher’s interest in the extremely relevant issue of “corporeality”, which is quite widely represented in both European and Ukrainian humanities, is quite natural. The point is that the author, on the one hand, substantiates the formal and logical structure of “corporeal artistic and spectacular forms of postmodernism”, and on the other hand, argues for “corporeality” as “an essential feature of artistic and spectacular forms”. As noted, “the concept of the body is one of the most popular objects of study in world and Ukrainian philosophy and cultural studies. Humanities scholars are increasingly turning to the concept of corporeality, studying it in various socio-cultural contexts”. According to the authors of the article, it is necessary to reconstruct the proposed by K. Stanislavska gradation of the areas of “corporeality” research presented in the works of contemporary Ukrainian scholars: “Among Ukrainian researchers, M. Olkhovyk, L. Savytska, and V. Cherepanyn addressed certain issues of bodily practices; the anthropology of musical corporeality is studied by O. Poltavtseva; corporeality in the context of film studies was determined by M. Dremluga”. It is worth noting that, while comprehending the processes unfolding in the field of “artistic and spectacular forms” of contemporary culture, K. Stanislavska, at the same time, addressed classical art forms, which is illustrated by the direction of analysis of the phenomenon of “corporeality”.

Among a range of artistic and entertainment forms of contemporary culture, K. Stanislavska (2016) refers to happening and reconstructs the history of its appearance in the list of artistic and entertainment forms: “John Cage (1912-1992) is considered to be the founder of happening as an action with elements of chance, who performed the first happening in 1952. It was the premiere performance of the famous musical play *4'33*”, the genre of which was then simply labelled performance in the poster. The secret of John Cage’s “performance” was that the pianist who was supposed to perform the piece of music went on stage, sat down at the piano and sat silently for the time stated in the play’s title. However, most importantly, K. Stanislavska captures the following conclusion: “Unprepared for such a development, the surprised spectators began to react in a certain way, creating a sound and noise atmosphere, and thus became (co-)authors of an accidental musical play. As known, happy hours are based on the external effect of randomness, as they can be arranged “in a supermarket, during a car trip on the motorway alone, under a pile of junk, in a friend’s kitchen...”. They do not require rehearsals, repetitions, or studying the text and can last, as the researcher notes, for a year.

3. Modern Modifications of the Collective Type of Artistic Creativity: The Role of the Producer in New Art Forms

Happening is a manifestation of collective creativity, which necessarily has its producer, regardless of the term used to describe the profession. In 1952, John Cage performed as a producer, and today it is performed by someone who, using the Internet or messages distributed by the city, invites participants to create a new action (Alfonso and Molano, 2021). Happenings in an ironic, deformed form copy theatre art, while refusing to play, professional actors, and the meaningful content that creates a substantive dialogue between the stage and the audience, because the process of dialogue, given the modern realities, is substantial at all levels of culture creation (Melnyk, 2024; Bilous, 2024). Examples of a modified collective type of artistic creativity include flash mobs and contemporary street art, which are forms of artistic and spectacular performances that necessarily require the presence of a producer. The most common explanation of the term “flash mob” is a combination of the words flash – a flash, a moment – and mob – a moving crowd: the unexpected appearance of a group of people in a pre-determined public place. The goal of these people, with 100 people or more, is either entertainment or artistic expression. Thus, a “flash mob” is a specific

variant of a collective type of creativity that involves the common artistic expression of random people who do not know each other. Such actions undoubtedly require the participation of a producer – a responsible organiser who controls the whole process.

Street art, which has been developing as a collective type of creativity since the Middle Ages, retains its features today, presenting its specific, but revealing model of a producer (Kalashnyk, 2024; Tushchenko, 2023). It is worth noting that the authors do not address the question of the appropriateness of using the concept of art in connection with contemporary entertainment forms, as this aspect is not part of the problematic field of this article. These artistic and spectacular forms are a real fact of our time, and their realisation is made possible by the specific activities of the producer. Schematising the collective type of artistic creativity, the authors also identified technological art forms, the theoretical study of which is presented in the monograph by T. Sovhyra (2021). The problems raised in one of the sub-sections of this study, “Technique and Technology in the Performing Arts”, record the changes that are taking place in the context of active experimentation on the theatre stage. “If stage action is the main means of expressiveness of the performing arts, then the main material for the artist (director) is the nature of the actor. Hence the accepted concepts of “actor’s technique” and “artist’s technique”. Although nowadays a director works not only with an actor, but also with technical tools. Especially, without the participation of real actors”. Although this fragment of a study by T. Sovhyra formally refers to the performing arts, it is by no means possible to involve technical tools in theatre in its classical sense. In recent years, technological art forms have increasingly become an independent segment in the structural elements of the collective type of artistic creativity.

Experimentation with robot actors should be included in the context of technological arts that are increasingly entering the space of contemporary cultural creation. T. Sovhyra (2021) reconstructed in some detail the experience of Japanese experimenters – directors, engineers, and programmers – who, in the twenty-minute play *I, Worker* (2008) by Japanese playwright Oriza Hirata, brought two robot actors on stage programmed to speak the text at certain moments, move and perform specific manipulations according to the plot of the play. An experiment with robot actors was carried out in Japan in 2008, and in 2014, the British company Engineered Arts, led by designer Will Jackson, created the humanoid Robo Threspian. However, attempts to implement the concept of “robotic theatre” did not stop there: “Similar experimental attempts at interaction, communication and even love affairs between an actor and a machine can be seen in *Spillkin* (2017) by the Pipeline Theatre

in Edinburgh. There is no doubt that an important participant in all these experiments is the producer, whose important workload falls on the production and organisational sphere since it is he who makes it possible for the creative tandem of playwright-director to provide works that can embody the manipulative set of techniques of a real actor.

Show business is also included in the scheme that reproduces the structural elements of the collective type of artistic creativity, which is due to at least two reasons: the wide popularity of the types of artistic activity that the term “show business” unites; the possibility to use the example of “show business” to argue for another structural element of the collective type of artistic creativity and, at the same time, to structure this element. At the same time, it is worth addressing the specifics of “show business”, which opens opportunities for realisation in two types of artistic creativity: individual and collective. It is well known that in show business, a producer usually accompanies the creative career of a particular performer who acts within the framework of the individual type, while when it comes to a band, the producer enters the plane of the collective type of creativity, which is realised at the level of the soloist, the performers of musical accompaniment, and the ballet group.

In this context, the research of the Ukrainian art historian V. M. Otkidach (2011) is noteworthy. Focusing on the figure of a producer working in show business, the researcher outlines the space of his activity as follows: “In show business, there are many professions that border on production, but in no way belong to it. The main function of a producer is to work in a recording studio, to select the style and character of future music, the future hit” (Qian, 2024; Brait *et al.*, 2023). Without in any way disagreeing with V. M. Otkidach, accepting, to a certain extent, his understanding of the essence of the profession of a producer who takes on the responsibility of correcting future musical work, the authors nevertheless consider it necessary to make one clarification, namely: what role does a composer play in show business then? This clarification question seems quite logical, because the artificial increase in the functions of the producer destroys the very specificity of the collective type of creativity in show business, excluding the activity of the composer, which is an extremely important link in this process. The historian primarily refers to the professions that border on production activities as PR directors, managers who deal with the artist’s personal life, and administrators who are responsible for the touring component of the performer’s career. By articulating the professions that are in line with the production one, V. M. Otkidach corrects the terminological arbitrariness that, as the authors emphasised, takes place in scientific research on the phenomenon of production.

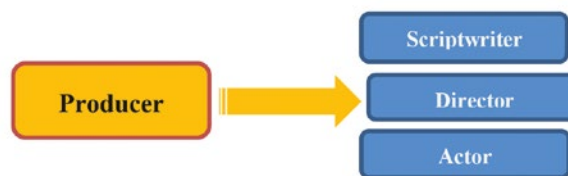


Figure 2. Structure of the first level of production activities

Conceptualising the structural elements of the collective type of artistic creativity, the proposed model is co-opted into the plane of production activity, the nature of which accumulates signs of collectivity. This is evident in the field of all art forms, which are determined by the collective type of creativity. However, for now, as an example, let us turn to the specifics of the producer’s activity in the field of cinema and emphasise that the process of creating a film requires the producer to complete a unifying mission – to gather a creative team that will make the future film possible. Thus, the first level in the structure of production activities is working (Figure 2).

The impetus for this definition was the original American television project *The Offer* (2022), which is specific to the reconstruction of the history of the creation of the first part of *The Godfather* (1972), which became a classic of world cinema, at the Paramount studio. This TV project received quite a wide response, as it revealed the secrets of the creation of the legendary film, one of which was the special role of the producer/producers, which, without exaggeration, obviously occupied a secondary position in the assessment of the outstanding achievements of the creators of *The Godfather*. Therefore, *The Offer* can be considered a kind of rehabilitation of the special role of the producer in the film production process, which, in turn, encourages research work, defining and conceptualising the specifics of this complex profession. The TV project recreates the process of forming a team of producers – Albert S. Ruddy, R. Evans, C. Brandon – who, firstly, persuaded the famous American novelist of Italian origin Mario Puzo (1920-1999) to allow the film adaptation of a *The Godfather*, and later encouraged the writer to be a screenwriter, and secondly, it was the producers who invited Francis Ford Coppola (1939) to direct this already legendary film. In Figure 2, the positions of the screenwriter and director are perceived logically when it comes to the team surrounding the producer. At the same time, the position of actor can be ambiguous, but *The Offer* demonstrated the power of the producer’s influence on the film’s acting, either by supporting the director or by conflicting with him. In the process of creating *The Godfather*, it was the producers who secured the participation of Marlon Brando (1924-2004) in the film and defended the little-known

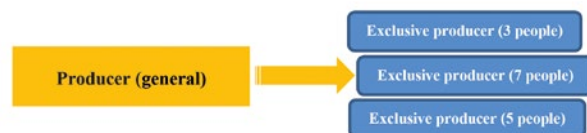


Figure 3. Specifics of production activities in TV projects

in the 70s aspiring actor Al Pacino (1940), who played the role of Michael Corleone, one of the key roles in *The Godfather*. Therefore, the position of actor has every reason to be included in the first level of the structure of production activities.

The second level of production is also clearly defined, which is demonstrated primarily by American television projects. Currently, the position of authors is based on the multi-season TV series *Fisher* (2023), where the lead producer is surrounded by several other groups of 3 or more assistants responsible for separate creative and production branches. A schematic of this model can look like this (Figure 3).

It is worth noting that there can be more than one producer in the “General” rank, while the “Exclusive Producer” group includes up to twenty or more specialists. Notably, this may be applied outside the TV project *Fisher* context, which was highly praised by both critics and viewers, but also about equally complex projects of American television such as *Sons of Anarchy* (2008-2014), *Breaking Bad* (2008-2013), and the seven-season series *Bosch* (2014-2021).

4. Discussion Aspects of the Collective Type of Creativity: Innovative Trends in the Art of the XXI Century

Since one of the objectives of this article is to present the profession of producer as fully and objectively as possible, it is worth addressing the quantitative factor, as approximately twenty “Exclusive producers” working as “General producers” highlight the organisational function: the chief producer should be aware of the capabilities of assistants and their professionalism (Mitric, 2024). Furthermore, for example, such an area of work as “casting actors” requires fundamentally different qualities from a producer than organising the location for a particular episode of a TV project.

Notable, the model of production activities implemented in Europe requires a separate analysis, as it is crucial for the development of production in Ukraine to incorporate the best international experience, and secondly, to focus on the higher education system in training personnel. In this context, the study by P. Sushko (2023), which reflects the indicative trends that

determine the specifics of the modern system of higher education in Ukraine, is notable. The involvement of the best practices in the practice of Ukrainian film and television production will help enrich and improve the capabilities of Ukrainian producers to implement their creative projects, which, in turn, will open up prospects for powerful integration processes into the European and global cultural context. The issues which were the subject of theoretical analysis by P. Sushko require further reflection with due regard to the following positions, namely:

- unleashing the possibilities of an interdisciplinary approach, which is a cornerstone of cultural analysis;
- using the potential of dialogism and personalisation – theoretical components that are actively used in the field of cultural studies;
- consistent reliance on the meaning of the concept of discussion – a discussion of a controversial issue or problem aimed at achieving the truth.

At the same time, the arguments held by the participants in the discussion are of considerable importance. In addition, the potential of aesthetics, psychology, and art history became a kind of starting point for this research, which worked in those aspects that determine the guidelines for the development of cultural studies. Notably, the emphasis on the essence of the collective type of creativity as the cornerstone of this study prompts the introduction of a wide range of issues into the context of discussions on such a classification of creativity – in the broad sense of this phenomenon – as invention. The fact is that in the context of contemporary Ukrainian humanities, it has been – and in the third decade of the twenty-first century continues to be – on the margins.

It is worth noting that in the 70s and 80s of the last century, when attempts were made to argue for the feasibility of such a branch of humanities as industrial aesthetics (aesthetics of work), the general topics and specific problems of invention were quite illustrative in both aesthetics and psychology, primarily in the format of articulating the meaning of the practical sphere that specific humanities can implement (Prokopic, 2021). This type of creativity should be the subject of theoretical discussions, especially today, in the context of the interference of technology and technology in the field of contemporary art. This refers to the monograph by T. Sovhyra (2021) already mentioned in this article. The authors of the article addressed the subsection “Techniques and Technologies in the Performing Arts”, which has great potential for further research. It is worth noting that in the numerous developments of T. Sovhyra, the phenomenon of invention holds a prominent role in their conceptual field. The authors already commented

on some of the messages of this scholar, who works in the field of a fundamentally new direction of Ukrainian humanities, involving the broader professional community in the latest technological searches in contemporary art by comprehending the successful experience of implementing robot actors on the stages of Japan and Scotland, for whom the play *I, Worker* (2008) was written. In addition, T. Sovhyra notes that specialised theatres were introduced in these countries to meet the requirements of this experiment, which indicates fundamental paradigmatic changes in contemporary culture.

Although in the first two decades of the twenty-first century, such extraordinary events are still rare, the process that has already begun cannot be stopped, and discussions on this issue should be broadened to include playwrights, directors, actors, set designers and theatre critics. In addition to the above, such experiments – as T. Sovhyra (2021) rightly emphasises – should involve specialist scientists who specialise in studying the essence of invention, as well as engineers and programmers. Although the experience of working with robotic actors on the theatre stage is the most interesting and naturally prompts discussions, the authors of the article believe that the experience of innovative processes that have taken place and continue to gain momentum in the artistic projects of the twenty-first century in the field of fine arts is no less important. The authors fully share the following thesis of T. Sovhyra, namely: “With the emergence of new techniques of consumables, the stylistic variation of fine art is also changing”. Without addressing the formal and logical structure of variable stylistics, although it can be a rather interesting object of theoretical discussion, the authors focus on the phrases “new techniques” and “consumables” – the key ones in the thesis of T. Sovhyra, who argues how these two components can reshape the creative and search process in all genres of fine art: “As a result of technological progress and the development of scientific thought, certain recipes became outdated and went out of use, replaced by new ones, resulting in the transformation of the use of art materials over several centuries. Consequently, some technologies were replaced by others, which affected the genre and stylistic features of the arts”.

It should be emphasised that among several issues outlined as stimulating discussions, the problem of progress in art should be put forward as one of the first, which, unfortunately, consciously or unconsciously, does not fall into the field of scientific interests of contemporary researchers. In the context of the existence of specific models of culture creation that are gradually emerging in the metamodern space of the third decade of the twenty-first century, representatives of such branches of humanitarian knowledge as cultural studies and art critics should not ignore either artistic and entertain-

ment forms of contemporary culture or show business (Yakovlev, 2017). Even though both types of artistic activity – quite rightly – are being attributed to the collective type of creativity and are developing quite successfully today, the debate about their prospects remains relevant regarding the special role of the profession of producer in some types of artistic activity.

Several other points should be addressed when comprehending the specifics of contemporary cultural and creative trends. Thus, it is hardly possible to deny the fact that new artistic and entertainment forms of contemporary culture are politically coloured, reflecting the attitude to the realities of today, and secondly, the increasingly vivid moral and ideological colouring of certain creative areas of European show business. The vivid controversies that are unfolding in this area among viewers and critics alike put a complex and controversial question on the agenda, which prompts a broad discussion, namely: “What prospects for their further development should experimental artists foresee and support?” (Dickinson, 2024). In this study, the frank emphasis on the collective type of creativity, the essence of which is revealed in organic unity with the profession of producer, significantly expands the research space of contemporary Ukrainian humanities. This thesis is confirmed by the fact that the process of considering the issues raised in the article conceptualised the problem of “freedom of creativity”, which, in addition to its general theoretical significance in the field of humanitarian knowledge, has a specific refraction when it comes to individual and collective types of artistic creativity. This prompted us to highlight the theoretical research of T. Kokhan (2019), which was developing in the relevant direction.

In the field of Ukrainian humanities, discussions about the essence of the collective type of artistic creativity date back to the 70s and 90s of the twentieth century. They were based on the scientific reflections of L. Levchuk, who anatomised the creative process and conditions for creating specific artworks in the space of two types of creativity. It is advisable to articulate that the author attributes the individual and collective types as direct and indirect, respectively. This typology was based on the specifics of subject-object relations in the process of implementing the principle of “freedom of creativity”, direct or indirect choice of material, and the unlimited time factor of the implementation of the idea. Thus, there are many examples of artists who have worked for a long time (5 to 20 years) on a specific work (individual type) in aesthetic, artistic and psychological research and articulate the need to consider the planned nature of creative work in theatre, cinema and television – art forms that are closely tied to production. Usually, the maximum period given to a director and an actor to prepare a new performance is 3 months (collective type).

5. Conclusion

The study argued that the analysis of the problems raised in this article should be considered relevant since they are closely tied to the theoretical and practical support of the cultural present, the achievements and prospects of which are determined by the collective type of artistic creativity.

It is shown that cinema, television, show business and their artistic product – films, TV series, TV projects, concerts, and TV shows of various thematic orientations – are manifestations of mass forms of creative activity that provide important contacts of representatives of the collective type of creativity with different social strata of society. This leads to a two-level format of dialogue that unfolds on the internal level between the participants of the creative process and on the external level between artists and recipients. It is worth noting that collectivity as a potential of contemporary culture creation opens great prospects for further research, which encourages further study on different segments of this complex, but interesting manifestation of the creative process (correctness, tolerance and its factors – mutual understanding and mutual respect). The study emphasised that in this context, particular attention is devoted to the profession of producer, which in modern conditions undergoes appropriate modifications depending on where it is implemented – theatre, cinema, television, artistic and entertainment forms – happy hour, flash mob and street art, technological art, show business. With a wide scope for their activities, the producer must, first, perform economic, financial, organisational and managerial functions. By positioning them as leading, the author proves the necessity of the producer's participation in solving creative issues, which is confirmed by many facts from the history and present of world culture.

The author conceptualises the correlation between the collective type of creativity, which is the field of activity

of a producer, and the so-called collective nature of this profession as such. In the example of cinema, the forms of co-creation of a producer with a screenwriter, director and actors were outlined, emphasising the joint activities of a significant number of producers to ensure the successful implementation of multi-season television projects. The study noted that the need for a general producer to cooperate with fellow producers who are responsible for specific components of the creative process in the implementation of a multi-season television project, elements of collectivity are necessarily present in the production profession, and this, in turn, expands the boundaries of the so-called collective nature of the creative process. The research space for comprehending the specifics of the profession of producer has been expanded by including new areas of its activity – technological arts, and show business, which necessitated the “addition” of new concepts and enrichment of the conceptual and categorical apparatus for a full-fledged theoretical analysis of the dynamics of the profession of producer.

As noted, the study of the stated problems was carried out based on an interdisciplinary approach, which is an important factor in cultural analysis. The study highlighted the need to rely on the potential of art history (theatre and film studies), psychology, and aesthetics, which made the research process integral, opening heuristic prospects for further scientific research. In addition, the expediency of interaction between the humanities in the study of multidimensional problems of modern humanities is confirmed. The study demonstrates that the principles of cultural analysis are effective in the artistic evaluation of films and television projects. This interdisciplinary approach integrates art history, psychology, and aesthetics, providing a comprehensive framework for understanding the dynamics of the producer's role in contemporary artistic practices.

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The Use of Web Analytics in Mental Health Assessment: Identifying Psychological Disorders through Online Behaviour

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Abstract

The use of web analytics in mental health research provides new opportunities for assessing psychological conditions based on online activity patterns. The integration of digital tools allows for a deeper understanding of user behaviour, contributing to the early detection of mental disorders and the development of targeted intervention strategies. The purpose of the study was to examine the relationship between internet activity and mental health by analysing the browsing patterns of individuals with different psychological disorders. The study aimed to determine how online behaviour correlates with mental health indicators and to evaluate the feasibility of using web analytics for preliminary psychological assessment. The tasks included analysing the duration and frequency of internet usage, identifying the types of websites visited, and conducting an empirical study using standardized psychological

tests. The empirical study involved 200 participants diagnosed with various mental disorders, including depression and anxiety. Web analytics tools were used to collect data on participants' online behaviour, while psychological evaluation was conducted using the Beck Depression Inventory (BDI-II) and the Hamilton Anxiety Scale (HAM-A). The results of the study confirmed a significant correlation between internet activity and mental health status. Participants with depression and anxiety disorders exhibited increased online activity, spending more time on websites related to mental health, psychological support forums, and social media platforms. Additionally, it was found that individuals with anxiety disorders frequently searched for information on symptoms and treatment options. The findings highlight the potential of web analytics as a supplementary tool for mental health assessment and emphasize the importance of further research into digital markers of psychological conditions. The study results underscore the necessity of integrating digital monitoring tools into mental health support programmes to enhance early intervention strategies.

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Keywords

Web Analytics • Online Behaviour • Mental Health • Depression • Anxiety Disorders • Psychological Assessment • Digital Intervention

1. Introduction

A growing body of research indicates that analysing internet search activity and website traffic can provide important information about the mental state of users. For example, frequent searches related to symptoms of anxiety or depression may be early indicators of psychological problems that require attention. The lack of clear research and methods for monitoring internet behaviour in the context of mental health highlights a serious gap in current science (Buniak, 2024; Spytka, 2023). There is considerable potential for developing tools that could use this data for the early diagnosis of mental disorders. This is especially relevant in the context of the growing mental health burden on society, when timely diagnosis and intervention can significantly improve the quality of life for many people. In addition, there is a need for a deeper understanding of how different aspects of online activity (social networks, online games, news sites, etc.) affect mental health (Oktay and Dağ, 2024; Zelenin *et al.*, 2024).

The relevance of the problem lies not only in the need for further research, but also in the creation of effective tools and methods for using this knowledge in practice. The study of Internet behaviour and its impact on mental health should be a priority for researchers, psychologists and healthcare professionals, as it opens up new opportunities to improve the quality of life and mental well-being of modern people (Karthik *et al.*, 2022). In the study by V. Gianfredi *et al.* (2021), the authors conducted a systematic review to examine the relationship between internet use behaviour and the impact of the COVID-19 pandemic on mental health. The results of this study provided valuable insights into the relationship between mental health and internet activity during the pandemic, identifying various aspects of internet use that can serve as indicators of mental health problems.

N. V. Babu and E. G. M. Kanaga (2022) analysed this potential in the context of social media, using advanced data mining techniques to identify specific patterns and properties of textual data that may indicate the presence of depression in social media users. The results of their study confirmed that social media sentiment analysis can be an effective tool for detecting mental disorders. For example, a study conducted by K. C. Moon *et al.* (2021) used qualitative analysis methods to examine the behavioural patterns of young people with mental disorders in the online environment. The findings of this study provided significant insights into what types of web search and activity may be associated with suicidal thoughts and behaviour among young people with mental disorders. The researchers highlighted the potential role of Internet search activity as a tool for identifying and intervening in suicidal ideation and behaviour.

In his study, J. Li (2023) conducted a review of digital technologies aimed at improving mental health in the context of the COVID-19 pandemic. The results of the study provided important guidance for future research and practical applications. The researcher identified priority areas for further research and emphasized the need for further development and implementation of digital interventions for mental health in times of crisis. The study by S. Chang *et al.* (2021) aimed to explore self-help strategies among psychotherapy clients, providing an in-depth understanding of the coping mechanisms and resources used by people seeking support for their mental health. Using a systematic approach, the researchers analysed a wide range of coping strategies and resources used by clients of psychotherapy services. The results of the study provided unique insights into individual methods of coping with mental health difficulties and highlighted the importance of supporting psychotherapeutic interventions.

The study by M. Smith *et al.* (2023) focused on providing an overview and recommendations for creating more accessible digital mental health services. Their review highlighted strategies to increase the accessibility and effectiveness of digital interventions by addressing key barriers and issues in the delivery of mental health care through digital platforms. The analysis of existing research and practical experience in the field of digital mental health services provided crucial guidance for the development of more effective and accessible forms of psychotherapeutic support through digital technologies. The study of Internet activity in the context of mental health is based on the theory of behavioural analytics and cognitive behavioural analysis. Behavioural analytics suggests that users' online behaviour can reflect their mental state (Abdrasulov *et al.*, 2023). A study of behavioural analytics in the context of mental health has shown that it can be an effective tool for detecting mental disorders. Using machine learning algorithms to analyse big data on online behaviour, researchers found that specific behavioural patterns can accurately indicate the presence of mental disorders.

The study by Y. Wu *et al.* (2023) is a systematic review and meta-analysis of the effectiveness of internet-based cognitive behavioural therapy (IBCT) for the treatment of depression in adolescents. The findings point to new opportunities for using digital technologies in the treatment of depression in young people, emphasizing the importance of Internet-based psychotherapeutic approaches as an effective and accessible tool for improving mental health in the target group. The study by Y. P. S. Balhara *et al.* (2019) examines patterns of problematic internet use and internet addiction associated with mental health problems among psychiatric outpatients in a tertiary centre. The study found an association between

patterns of Internet use and mental health problems among psychiatric patients, highlighting the importance of monitoring and addressing problematic Internet behaviours in clinical settings. The researchers found that cognitive factors such as anxiety and depression can significantly influence the way users interact with the Internet, including their search queries and visits to certain websites. The analysis of the results shows that users' online behaviour can serve as an important indicator of their mental state.

The purpose of this study was to determine the possibilities of using Internet search activity and website traffic for the early diagnosis of mental disorders. The key objective of the present study is to identify specific patterns of Internet behaviour that may indicate the presence of mental disorders.

2. Materials and Methods

The study was designed as an observational, longitudinal analysis of internet behaviour in relation to mental health. A total of 200 participants aged 18 to 30 were recruited from psychotherapeutic centres and medical institutions. The sample was stratified into four groups based on their mental health status: (1) healthy individuals, (2) individuals with diagnosed depression, (3) individuals with anxiety disorders, and (4) individuals with other mental health conditions. The inclusion criteria required participants to have regular internet access and consent to web activity tracking. Exclusion criteria included diagnosed cognitive impairment, severe psychiatric disorders requiring inpatient care, and refusal to provide informed consent.

Participants were screened using a preliminary questionnaire assessing mental health status and internet usage habits. Additionally, information on current psychiatric treatment, including medication use and psychotherapeutic interventions, was collected to control for potential confounding factors. All personal identifiers were removed during data collection, and secure, encrypted servers were used for storage and analysis. Strict confidentiality measures, including de-identified participant codes, ensured that sensitive mental health information remained protected from unauthorized access.

The study was conducted over a 12-month period, during which participants' internet activity was monitored using web analytics tools, such as Google Analytics and SimilarWeb. The data collected included search queries, frequency of website visits, time spent on mental health-related platforms, and engagement with online forums. To ensure ethical considerations, data collection was anonymized, and participants had the option

to withdraw from the study at any stage. Participants' mental health was assessed at the beginning and end of the study using the Beck Depression Inventory (BDI-II) and the Hamilton Anxiety Scale (HAM-A). These standardized psychological assessments were used to track changes in mental health status over time. Additionally, periodic self-reports were collected to supplement web analytics data.

The collected data were analyzed using a combination of statistical and machine learning methods. Statistical analyses included correlation analysis, regression analysis, and Student's t-test for comparing mean values before and after the study. Non-parametric tests, such as the Wilcoxon and Mann-Whitney tests, were used where necessary. Machine learning techniques, including clustering and classification algorithms such as Random Forest and Support Vector Machines (SVM), were applied to identify patterns in internet behaviour indicative of mental health conditions. All statistical analyses were performed using IBM SPSS Statistics (version 26) and R, while data processing and algorithm training were conducted using Python and MATLAB. Servers with specialized data storage and processing capabilities were used to manage the large dataset. By employing a structured and multidisciplinary approach, this study aimed to establish a robust framework for analyzing the intersection between internet behaviour and mental health.

3. Results

The study included 200 participants aged 18 to 30, divided into groups according to their mental state: healthy, depressed, anxiety disorders and other mental disorders. The sample was non-random, formed on the basis of a preliminary screening using a questionnaire to identify mental disorders. Participants were recruited from various psychotherapeutic centres and medical institutions. The study was conducted over a 12-month period using web analytics tools. The data was collected using special software that tracked participants' internet search activity and website traffic. The data collected included search queries, frequency of website visits, duration of stay on various web resources, and other parameters of Internet activity. Standardized tests and scales, such as the Beck Depression Inventory (BDI-II) and the Hamilton Anxiety Scale (HAM-A), were used to assess the participants' mental state. These tests were administered at the beginning and end of the study, which allowed us to assess changes in the participants' mental state. The results of the tests showed that participants with depression and anxiety disorders had significant improvements after 12 months of participation in the study.

The test results were subjected to statistical analysis using Student's t-test to compare the mean values before and after the study. Wilcoxon and Mann-Whitney tests were also used to analyse non-parametric data. Correlation analysis revealed the relationship between Internet activity and the mental state of participants. For example, the correlation between the frequency of search queries on depression and BDI-II scores was $r=0.76$ ($p<0.01$). Statistical methods such as correlation analysis, regression analysis, and cluster analysis were used to analyse the data. The data on search queries were divided into categories by topic (depression, anxiety, psychotherapy, etc.). Website traffic was analysed in terms of the frequency of visits and the length of time spent on the sites. For example, it was found that participants with anxiety disorders were more likely to visit medical websites and websites dedicated to psychotherapy.

Machine learning methods, including clustering and classification, were used to process and analyse large amounts of data. Machine learning algorithms helped to identify patterns of online behaviour typical of various mental disorders. Algorithms such as Random Forest, SVM, and neural networks were used. For example, the Random Forest algorithm allowed classifying online behaviour with an accuracy of 85%. Computers with specialized software for data collection and analysis, such as Python, R, SPSS, and MATLAB, were used to conduct the study. Servers were used to store large amounts of data and ensure the security and confidentiality of information. This equipment allowed for efficient collection and analysis of the large amounts of data needed to study internet behaviour and its relationship to mental health.

One of the main limitations of the study was the non-random sampling, which could affect the generalizability of the results. In addition, the data analysis was limited to only those participants who consented to the tracking of their Internet activity, which could also affect the results. Another limitation was that the data on internet behaviour could be incomplete or unreliable due to the use of private browsers or other anonymization methods. The study used a comprehensive approach to analysing internet behaviour to identify mental disorders. The use of various data analysis methods and standardized tests provided detailed information on the relationship between Internet activity and mental health. The results obtained may contribute to the development of new methods of diagnosing and treating mental disorders using data on Internet behaviour.

The research was based on the synthesis and analysis of existing scientific sources, process modelling, and the development of conceptual frameworks and algorithms, using scientific articles published in peer-reviewed journals related to Internet behaviour and mental health. Sources published within the last five years were

analysed to ensure the relevance and accuracy of the information. Reports and studies conducted by mental health organizations were also used. Data obtained from online platforms that monitor users' internet behaviour was also processed. One of the stages of the study was a systematic literature review to identify the main trends, findings, and conclusions related to the analysis of Internet behaviour and mental health. More than 100 scientific articles, reports, and books were analysed. The main findings of the literature review indicated that Internet behaviour can reflect the mental state of users. For example, frequent search queries on depression or anxiety may be indicators of relevant mental disorders (Brown *et al.*, 2019; Smith *et al.*, 2020).

Given the information gathered, several models have been developed to explain the relationship between internet behaviour and mental health. The behavioural analytics model is a model that takes into account how users' online behaviour can reflect their mental state. For example, people with depression often search for information about depression symptoms, ways to improve their mood, and various self-help methods (Datskovsky *et al.*, 2018; Mukambaeva *et al.*, 2023). The cognitive-behavioural model is based on the relationship between cognitive processes and behavioural responses of users on the Internet (Efremov, 2025). People with anxiety disorders may be more likely to visit health-related websites, looking for information about various diseases and their symptoms (Komilova *et al.*, 2024).

For the practical application of the models, algorithms were developed to analyse large amounts of data on Internet user behaviour. Machine learning methods such as clustering, classification and neural networks were used. Particular attention was paid to Random Forest and Support Vector Machines (SVM) algorithms. These algorithms allowed determining characteristic patterns of online behaviour for various mental disorders. The developed models and algorithms were tested on datasets that include the online behaviour of users with known mental disorders. Testing was conducted using simulation methods to verify the accuracy and reliability of the models. For example, for a group of participants with depression, it was found that their search queries were more likely to relate to topics related to sadness, despair, and psychotherapy.

Various statistical methods were used to test the results, including correlation analysis, regression analysis and Student's t-test. All statistical calculations were performed using statistical analysis software such as SPSS and R. Correlation analysis showed a significant relationship between certain types of Internet behaviour and the presence of mental disorders. For example, frequent queries about depression were highly correlated with a diagnosis of depression ($r=0.8$, $p<0.01$) (Table 1).

Group	Average number of requests for depression per week	Average BDI-II score before the study	Average BDI-II score after the study
Healthy	2	5	4
Depression	15	25	18
Anxiety disorders	8	15	12
Other mental disorders	10	20	15

Table 1. Frequency of search queries on depression and level of depression (BDI-II). Source: created by the author

Group	Average number of visits to medical websites per week	Average length of time spent on websites (minutes)
Healthy	5	3
Depression	20	15
Anxiety disorders	25	20
Other mental disorders	18	12

Table 2. Traffic to medical websites. Source: created by the author

Table 1 shows the average number of searches for depression per week for different groups of participants, as well as changes in BDI-II scores before and after the study. As it is possible to see, the group with depression had the highest number of queries and the highest BDI-II scores, which confirms the hypothesis that there is a link between Internet activity and depression. These data were obtained through surveys and analysis of the Internet activity of the study participants. Participants were interviewed using standardized questionnaires about their online activity, including the amount of time they spend online and the types of searches they make. The researchers analysed web analytics data to find out what specific depression-related queries users make online using website analytics tools such as Google Analytics. To obtain data on search queries, the researchers used search tools such as Google Trends or Google Keyword Planner to find out which depression-related queries were the most popular or most frequently used. Some social media platforms, such as Twitter or Facebook, provide data on popular topics and hashtags related to depression. Researchers have also analysed this data to understand which aspects of the topic are of interest to users. The data was then processed and analysed to identify the links between online activity and depression (Table 2).

Table 2 shows the average number of visits to health-care websites per week and the average length of time

spent on these websites for different groups of participants. Medical websites that people visited for health information: WebMD, Mayo Clinic, MedicineNet, Healthline, Medscape, National Health Service, Centres for Disease Control and Prevention, PubMed, Hopkins Medicine, American Heart Association. These sites have a wide range of information on medical conditions, treatments, and frequently asked questions and were selected for the study based on several criteria:

1. Reliability and credibility. Websites such as Mayo Clinic, NHS, CDC, and PubMed are known for their reliability and authority in medical information. They are research-based and run by medical experts.
2. Popularity. Websites that are widely known and used, such as WebMD, Healthline, and Medscape, were included because of their wide audience and accessibility.
3. Licence and relevance. Medical websites that are properly licensed and regularly updated with new information about medicine and the latest medical discoveries have been included.
4. Ease of use. Websites that are easy to use and provide clear information for a wide range of users were also taken into account.

The group with anxiety disorders has the highest number of visits and the longest time spent on medical websites, which may indicate their increased need for health information. The results of the study showed that online behaviour can be an indicator of mental health. The analysis of search queries and website traffic revealed characteristic patterns that correlate with various mental disorders. Groups of participants with depression and anxiety disorders had higher rates of search queries and visits to medical websites, which supports the hypothesis of a link between Internet activity and mental health.

The findings can be used to develop new methods of diagnosing and treating mental disorders that include the analysis of internet behaviour. Further research with a larger sample of participants and improved data collection methods can help to deepen the understanding of this relationship and develop more effective tools for monitoring mental health (Table 3).

Table 3 shows the average number of visits to psychotherapy-related websites and the average length of time spent on these websites for different groups of participants. Participants with depression and anxiety disorders have higher rates, which may indicate their need for additional information and support. Table 4 shows the correlation between different parameters of Internet activity and mental health, measured by the BDI-II and HAM-A scales. The highest correlations were observed between the frequency of depression-related

Group	Average number of visits to psychotherapy websites per week	Average length of time spent on websites (minutes)
Healthy	3	2
Depression	18	10
Anxiety disorders	22	15
Other mental disorders	12	8

Table 3. Traffic to psychotherapy-related websites. Source: created by the author

Internet activity parameter	Correlation with depression (BDI-II)	Correlation with anxiety (HAM-A)
Frequency of search queries on depression	0.76	0.6
Frequency of visits to medical websites	0.55	0.7
Frequency of visits to psychotherapy websites	0.72	0.65

Table 4. Correlation between Internet activity and mental health. Source: created by the author

searches and BDI-II depression scores, and between the frequency of visits to psychotherapy websites and HAM-A anxiety scores.

According to the study, Internet activity, including the frequency of search queries and visits to medical websites, has a significant impact on the mental state of participants. Participants with depression and anxiety disorders are more likely to visit sites related to psychotherapy and medical issues, which supports the hypothesis that Internet activity can be an indicator of mental health. The correlation analysis showed a high correlation between the frequency of search queries on depression and the level of depression on the BDI-II scale ($r=0.76$, $p<0.01$). A significant correlation was also found between the frequency of visits to medical websites and the level of anxiety on the HAM-A scale ($r=0.6$, $p<0.01$). The results confirm that Internet activity can be used as an indicator for detecting mental disorders.

Participants who had high levels of depression and anxiety at the start of the study showed significant improvements after 12 months. This may be due to the fact that they actively sought information and support through online resources, which helped them to better understand and control their mental state. The results of the study showed that online behaviour can be an effective tool for

detecting mental disorders. The analysis of search queries and website traffic allowed identifying characteristic patterns that correlate with various mental disorders. The groups of participants with depression and anxiety disorders had higher rates of search queries and visits to medical websites, which confirms the hypothesis of a link between Internet activity and mental health.

The findings can be used to develop new methods of diagnosing and treating mental disorders that include the analysis of internet behaviour. Further research with a larger sample of participants and improved data collection methods can help to deepen the understanding of this relationship and develop more effective tools for monitoring mental health. Further research with a larger and more representative sample of participants is recommended to confirm the findings. Additionally, new data collection tools and methods should be developed to ensure greater accuracy and completeness of information about users' Internet behaviour. It is also advisable to study the impact of different types of Internet content on mental health and develop recommendations for users on how to use the Internet safely. These findings are of great importance for the development of psychology and psychotherapy, as they open up new opportunities for the diagnosis and treatment of mental disorders using modern technologies and data on user behaviour on the Internet (Pantic, 2014).

It is recommended that further research be conducted with a larger and more representative sample of participants to confirm the findings. Additionally, new data collection tools and methods should be developed to ensure greater accuracy and completeness of information about users' online behaviour. It is also advisable to study the impact of different types of Internet content on mental health and develop recommendations for users on how to use the Internet safely. These findings are of great importance for the development of psychology and psychotherapy, as they open up new opportunities for the diagnosis and treatment of mental disorders using modern technologies and data on user behaviour on the Internet.

4. Discussion

The findings of the study revealed interesting links between internet behaviour and mental health. For example, it was found that people with depression and anxiety disorders are more likely to use the internet to find information about symptoms, treatment, and support. They are also more likely to visit health-related websites, forums, and blogs where health and mental health issues are discussed. This knowledge can be important for developing more effective methods of diagnosing and treating mental disorders. For instance,

analysing online activity can serve as an additional tool for early detection of symptoms of depression and anxiety disorders, allowing treatment to begin at the stage when it is most effective. However, it is also critical to consider the ethical aspects of using such information. For example, it is necessary to ensure the confidentiality and privacy of research participants' data, as well as to avoid stigmatizing people with mental disorders. It is also relevant to conduct further research with a larger representative sample of participants to confirm the results and develop more accurate algorithms for analysing online behaviour.

The study by Y. Zhang (2022) examined the role of Internet use in the relationship between occupational status and depression. The researchers noted that socioeconomic status and the availability of social support can affect this relationship. They pointed out the need to take these factors into account in further research to obtain more accurate and generalizable results. The study found that internet use may be associated with depression, but this relationship may be modified by occupational status and social support. The researchers emphasized the importance of taking into account socioeconomic status and social support in future studies to obtain more accurate and generalizable results. Comparison of the results of the study with the work by Y. Zhang demonstrates a common interest in exploring the relationship between Internet use and mental health. Both studies point out the need for further research to better understand these relationships. However, the study by Y. Zhang puts more emphasis on the impact of social factors, such as socioeconomic status and social support, on the relationship between Internet use and depression. Considering socioeconomic status and social support is significant because these factors can significantly modify the impact of the Internet on mental health. For example, people with higher socioeconomic status may have better access to mental health resources and more social support, which can mitigate the negative effects of excessive internet use (Ravshanov *et al.*, 2024). Developing integrated approaches will allow us to better understand these relationships and develop effective interventions.

While taking into account socioeconomic status and social support is paramount, it does not mean that they are the only or even the main factors that influence the relationship between internet use and depression. There are many other factors, such as individual characteristics, personality traits, stress levels, and the presence of other mental health conditions, that can also play a significant role. For example, some people may be more vulnerable to depression due to genetic or psychological characteristics, regardless of their socioeconomic status or social support (Lako *et al.*, 2023). Focusing solely on

socioeconomic status can lead to an underestimation of other crucial aspects, such as the quality and content of internet use. For example, not only the amount of time spent online, but also the type of activity (social media, work, school, entertainment) can have different effects on mental health (Shamne *et al.*, 2019). While agreeing that it is important to consider socioeconomic status and social support in the study of the relationship between internet use and depression, it should also be recognized that this approach does not exhaust all possible influencing factors (Birnbaum *et al.*, 2020).

In a study by A. Horgan and J. Sweeney (2010), the authors found that the impact of Internet activity on mental health may vary by age group. They found that younger users were more active on the Internet, suggesting that further research on age-related aspects of the impact of the Internet on mental health is needed. The study by A. Horgan and J. Sweeney found that the impact of Internet activity on mental health may be different for different age groups. The authors found that younger users are more active on the Internet, which indicates the need for further research on age-related aspects of the impact of the Internet on mental health. A comparison of the results with the study by A. Horgan and J. Sweeney shows that both studies highlight different aspects of this impact. In particular, the study by A. Horgan and J. Sweeney emphasizes the importance of taking into account age factors when studying the relationship between Internet activity and mental health.

A study by A. M. Khalaf *et al.* (2023) found that the impact of internet activity on mental health may vary depending on the type of content consumed. This study did not take into account different types of content, which is a significant difference. For a deeper understanding, further research is needed to examine how different types of online content (e.g. self-help information, support forums, or entertainment content) affect users' mental health. In a study by M. Maj *et al.* (2023), it was shown that the analysis of search queries can serve as an indicator of early signs of depression. They also found a link between visiting health websites and anxiety levels. In their review, Q. Wang *et al.* (2023) investigated the use of psychotherapy and self-help websites among adolescents and college students. The results of their study showed that these sites are often visited by people with high levels of stress and anxiety. The researchers of the study agree that high levels of stress and anxiety are important factors that drive people to seek help online. However, the conclusion that visiting such sites alone is sufficient to reduce stress levels should be partially disputed, as the research showed that without additional professional support, such measures may be less effective.

H. Liu *et al.* (2023) investigated the impact of virtual reality on depression in stroke patients. The results

showed that the use of virtual reality can have a positive effect on the mental health of these patients. These findings are fully consistent with the research conducted and also confirm that innovative technologies such as virtual reality can significantly improve the mental state of patients, reducing depression and anxiety through interactive and immersive experiences. In their review, M. A. Budd *et al.* (2022) investigated the psychosocial consequences of spinal cord injury. According to their findings, they found that activity on websites can serve as an indicator of the mental state of patients with spinal cord injuries. Indeed, online activity can be a useful indicator of the mental state of patients (Efremov, 2024). However, the results of the study show that other factors, such as personal counselling and professional support, should also be taken into account for more accurate mental health monitoring.

The study by R. Katikalapudi *et al.* (2012) presented an analysis of behavioural analytics in the context of mental health among college students. They found that there are certain patterns of Internet activity that correlate with mental disorders. The study supports the conclusion that there are such patterns that can be indicators of mental health. At the same time, it was found that an accurate diagnosis requires a comprehensive approach that includes not only the analysis of Internet activity, but also other methods of assessing mental health. A study by M. Maj *et al.* (2020) found that the impact of Internet activity on mental health can vary by age group. The results of the study also show that different age groups respond differently to the impact of the Internet on their mental health. This is especially true for young people, who may be more vulnerable to the negative impact of social media.

The findings of these studies point to various aspects of the Internet's impact on mental health and the possibilities of their practical application. Thus, the study by Q. Wang *et al.* (2023) indicates a link between visiting psychotherapy and self-help websites and levels of stress and anxiety among adolescents and college students. A meta-analysis by H. Liu *et al.* (2023) confirms the positive impact of virtual reality on the mental health of stroke patients. A narrative review by M. A. Budd *et al.* (2022) points to the possibility of using website activity as an indicator of the mental state of patients with spinal cord injuries. The study by R. Katikalapudi *et al.* (2012) shows that there are patterns of Internet activity that correlate with mental disorders among college students. The research by M. Maj *et al.* (2020) indicates that the impact of the Internet on mental health may vary depending on the age group. All these studies confirm the findings in the current study and add to the overall understanding of the impact of the Internet on mental health, in particular, by pointing to the variety

of factors that can influence this relationship and the potential for using Internet behaviour to improve the diagnosis and treatment of mental disorders. Each of these studies aims to examine the impact of Internet activity on mental health, depending on different aspects of the socioeconomic status of users.

A study by S. S. M. Lam *et al.* (2020), conducted among older adults in England, found a long-term association between internet use and mental health. The study by F. Aliverdi *et al.* (2022) investigated the impact of social media and online emotional relationships on students' mental health and quality of life. A study by L. Zhang *et al.* (2024), conducted among older adults in China, investigated whether there is a link between internet use and mental health in this age group. All these studies have shown that the impact of Internet activity on mental health may vary depending on the economic status of users.

A study by P. M. T. Abad Santos *et al.* (2023), conducted among university students in the Philippines, found that the impact of online activity on mental health may be mediated by the availability of online social support. This means that interacting with others via the Internet can have an impact on mental health. The paper identifies a "double effect" of Internet use on students' mental health, which means that the Internet can be both a risk factor and a source of support for mental health. This study highlights the importance of understanding the role of social support in the online environment in order to develop more effective mental health support strategies for the student community. In the study by D. Meshi and M. E. Ellithorpe (2021), the authors found that problematic social media use and receiving social support in real life versus social media is associated with levels of depression, anxiety, and social isolation. This indicates that communication in a virtual environment can affect mental health, but not always positively (Timchenko *et al.*, 2017). In a study by F. Acoba Evelyn (2024), the author found that social support can affect mental health through perceived stress. This suggests that support from others can reduce the impact of stress on mental well-being. In a study by Z. Cai *et al.* (2023), the authors found associations between problematic internet use and mental health outcomes in students. This is a meta-analytical review that provides an overview of the research findings in this area.

R. Godard and S. Holtzman (2024) conducted a meta-analysis of 141 studies that investigated the relationship between active and passive use of social media and mental health, well-being, and social support. This provides a generalized picture of the impact of social media on mental health. The study by A. M. Khalaf *et al.* (2023) is a systematic review of the impact of social media on mental health in adolescents and young adults. This study provides a synthesis of research in this area.

B. Keles *et al.* (2019) conducted a systematic review of the impact of social media on depression, anxiety, and psychological stress in adolescents. This study provides a synthesis of the scientific evidence in this area. The study by L. Marciano *et al.* (2022) extends the RI-CLPM model to include contextual factors to examine the relationship between depression, duration of internet use, and social connectedness in adolescence over time. In the work of J. A. Naslund *et al.* (2020), the authors explore the relationship between social media and mental health, and outline the benefits, risks, and opportunities for research and practice in this area.

In general, the study confirms the findings of many other studies that Internet activity can be an indicator of mental health. The main differences lie in the methodological approaches and the inclusion of additional factors such as age, socioeconomic status, and type of content. This indicates the need for further research to take these variables into account and confirm the results. The results of the study showed that participants with depression and anxiety disorders had higher rates of search queries and visits to medical websites, which supports the hypothesis of a link between Internet activity and mental health. The analysis of search queries and website visits revealed characteristic patterns that correlate with various mental disorders. The groups of participants with depression and anxiety disorders had higher rates of search queries and visits to medical websites, which confirms the hypothesis of a link between Internet activity and mental health.

5. Conclusion

The study, conducted on a sample of 200 participants aged 18 to 30, aimed to examine the relationship between internet behaviour and mental health. Participants were divided into groups according to their mental health status, including healthy individuals, individuals with depression, anxiety disorders and other mental disorders. Standardized tests such as the Beck Depression Inventory

(BDI-II) and the Hamilton Anxiety Scale (HAM-A) were used to assess mental health. The results of the study show significant improvements in the mental state of participants with depression and anxiety disorders after 12 months of participation in the study. The analysis also showed a high correlation between mental health and participants' Internet activity, in particular, the frequency of search queries on depression and the level of depressive symptoms according to the BDI-II scale. In addition, machine learning methods were used to analyse online behaviour, which allowed us to identify characteristic behavioural patterns associated with various mental disorders. Random Forest, SVM, and neural network algorithms were used to classify online behaviour with an accuracy of 85%. The findings can be used to develop new methods for diagnosing and treating mental disorders, as well as to increase understanding of the link between online behaviour and mental health.

The study confirms the link between Internet activity and the mental state of participants, in particular, people with depression and anxiety disorders. The results show that participants with these disorders have higher rates of search queries and visits to medical websites compared to healthy individuals. This indicates that Internet activity can be an essential indicator of mental health, the analysis of which can help in the early diagnosis and treatment of mental disorders. Significant improvements in the mental state of participants with depression and anxiety disorders after participating in the study confirm the effectiveness of certain intervention strategies.

It is also important to consider methodological approaches and additional factors such as age, socioeconomic status and type of content that may influence the results. This highlights the need for further research in this area to better understand the link between internet activity and mental health, as well as to develop more effective methods of diagnosing and treating mental disorders. Practically, these insights could guide the development of digital monitoring tools and tailored interventions that leverage user behavior data to support early detection and management of mental health issues.

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Bio

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Varia

Is The New Media Art Capable to Shape the Instrumentalist's Role? – From Interpreter to (Co)Creator

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Abstract

This article states the influence of New Media Arts on the instrumentalist's role. By instrumentalist the article refers to those who interpret written music from the Western music tradition, which has the artistic activity grounded on interpreting a musical score by recreating sonically compositions in concerts. This discussion pretends to argue that the musician develops different roles when digital means are involved. For this purpose, the instrumentalist activity as an artist and the new media arts creator's profile will be defined. Therefore, it will be possible to analyse how the new media usage and concepts could impact the artistic life of an instrumentalist. The idea of creator and/or recreator will be discussed regarding the instrumentalist's role, and it will be observed if this role changes under the new media arts mediation. To achieve the article's conclusions, it will use the author's experience as a clarinettist and


New Media Arts artist and various conceptions and definitions concerning instrumental written music from the Western tradition and New Media Arts.

Keywords

Creator • Interpretation • Instrumentalist • Music • New Media Arts • Score

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1. Introduction

The instrumentalist of written music from Western tradition – classical music – is someone who works on mastering the instrument under rigid methodologies and learning works from the great composers in an education system that has been focused on creating soloists for decades (Caicedo, 2020). Also, the relationship between instrumentalists and composers, mediated by the score, evolved until a high complexity level. This evolution began with the musical notation created by Guido d'Arezzo (Travasso & Gomes, 2021) in the Middle Ages. At that time, and during the Renaissance, the instrumentalists were free to improvise, having only a conduction line as a music score. In the Baroque Era, composers started using specific instructions concerning pitch, rhythm, and articulation; in the Classical Period, dynamics and accentuations were added. However, it was with Beethoven that a new conception of the composer arose. From that point, composers began to aim their work to achieve masterworks, which made the scores more specific, complex, and rigid (Pace, 2009). This evolution made the instrumentalists need expertise covering aspects such as articulation, dynamics, intonation, pitch, tempo, timbre, historical contexts, scenic instructions, physical movements, musical intentions, and others (Laukka, 2004; Travasso *et al.*, 2022b). So, the specialisation of the instrumentalists naturally became almost exclusively focused on instrumental interpretation through a score, lacking a curriculum that gives them habits of interdisciplinary work with other areas not within music, critical-creative thinking, and technological skills, narrowing their learning interests exclusively on mastering the instrument (Cook, 2014; López-Íñiguez & Burnard, 2021). According to Cook (Cook, 2014), a performance of written music – classical music – reflects the choices made by the performers through their creativity dimension and knowledge regarding musical culture. In this way, the instrumentalist performance has two dimensions: (1) acquiring instrumental skills that allow the music interpretation and (2) using its musical culture knowledge to build the structure and the paths of the performance; both, combined, give rise to the score interpretation. As a matter of fact, music performance is a very complex activity (Nijs *et al.*, 2013), and that is a reason enough for the instrumentalists to focus on their instrumental and interpretation skills.

Concerning New Media Art, specifically the media, we live in a convergence culture where all media are connected, offering the most accessible access to information on the civilisation's history (Jenkins, 2016). All the evolution led us to the Internet of Things, transforming an ordinary device/object into something capable of being used in network (Greengard, 2015). In this way, the

convergence took a broader shape capable of embracing almost everything, especially if we considered concepts such as the Tangible Acoustic Interface (Crevoisier & Polotti, 2005) or models of Human-Computer Interaction and Human-Computer Interface, which uses different objects to offer interaction. New Media Arts are evolving under these concepts and technologies, in which imagination is the only limit for creativity, making traditional art schools obsolete. In New Media Art, the idea of a pupil learning from the master for years until they achieve the expertise level doesn't apply. There is no time for it because the technological evolution doesn't stop. In contrast, the classical musician is still working on mastering the instrument under a rigid methodology and learning works from the great composers in a traditional education system (Caicedo, 2020).

Finally, this paper aims to discuss how the influence of New Media Art on instrumentalists can be transformative, leading them to change and assume a role as creators. With this in mind, this paper will have the following structure: different roles – to define the three possible roles for instrumentalists; new media arts in instrumental music – analysing examples of a disciplinary cross between those two areas; Impact – to understand the impact of the new media art on instrumentalists; conclusion. For this matter and to get data, the proceedings of conferences such as NIME, xCoAX, and other publications will be analysed.

2. Different Roles

Instrumentalists are artistic professions developed over centuries, and the instrument itself is a technological device developed by instrumentalists who participate in its evolution, working alone or with luthiers (Gati, 2015; Magnusson, 2019). An instrumentalist could act under three roles: interpreter, co-creator, and creator. The primary role is to be an interpreter, constructing their interpretation through scores grounded on knowledge and its social environment. Besides the instrumental skills inherent to each instrument, the interpretation is related to expressivity. This word can have two connotations: (1) expression concerning acoustic variables – tempo, dynamics, articulation, sound duration, timbre, others –, (2) the expressivity concerning the emotion felt by the public; the instrumentalist works both expressivity domains in its practice (Lindström *et al.*, 2003). To De Poli (De Poli, 2004), expressiveness content in music has three different levels: (1) the composer's message, (2) the performer's musical intentions, and (3) the listener's perceptual experience. Thus, music interpretation is to give a sonic shape to a score using an instrument in order to offer a musical experience to someone. Therefore, as shown in Figure

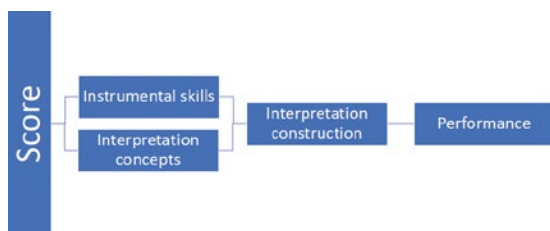


Figure 1. Interpretation. Source: Author

1, the score has a central role in this definition because it is a detailed guide for the instrumentalist to build its interpretation, both musical instructions and social and historical information – a score from the Baroque period will give a different input than a contemporary's.

At this point, discussing the difference between interpretation and creation is essential. Interpretation from a score could be considered a creation because someone is creating a new way to perform it. However, besides its use as a guide for performance, this score makes boundaries for the instrumentalist, who has to be creative enough to create fresh, new, and perfect interpretations/readings capable of impressing an audience, in many cases, familiar with the music. Thus, when this paper approaches the concept of creator, it approaches something new beyond interpretation; in other words, interpreting something is to transmit someone's thoughts correctly, and creation brings something new to life (Dreyfus, 2007). An example given by Deyfus is that a composer playing their own music would never look to the performance as an interpretation. Also, the concept of interpretation means that there are rules and/or some authority that instrumentalists should respect.

Concerning the co-creation role, the most straightforward example is to state a close cooperation between instrumentalist and composer, for instance, Anton Stadler with W. A. Mozart (Hoeprich, 2008). However, the collaboration at the time was more related to instrumental exploration and did not regard the instrumentalist taking options in the compositional process. During the twentieth century, a concept of open work appeared (Magnusson, 2019), in which the instrumentalist becomes responsible for creative judgment and the piece's development. This role means that an instrumentalist and composer work together to develop a new musical piece – previously or in performance – and if the composer was the dominant figure in the relationship for centuries, this paradigm changed in the last decades to a more balanced one (Budai, 2014). It is relevant to state that this partnership has moments in which instrumentalists are not interpreting but helping to create something, such as a score. This means, in those cases, instrumentalists were working in interdisciplinarity, exploring different skills from interpreting.

Finally, the instrumentalist can take the creation's role in various manners. The more obvious is to compose or improvise (Dreyfus, 2007) their own music, which was standard practice for centuries until it reached a high level of complexity in both roles, composer and instrumentalist (Magnusson, 2019). However, both fields' broader exploration and complexity demanded higher specialisation and dedication, which resulted in separated tasks – generally. Beethoven had an essential role in this matter because he was one of the first composers to become an independent artist (Pace, 2009). During the twentieth century, empowered by technology, particularly with the capacity to record and reproduce, composers became performers more efficiently rather than writing a score to be interpreted by another instrumentalist (Gati, 2015). In the same way, instrumentalists also started using technology to augment their instruments and concretise their creative ideas by themselves without the mediation of a composer. In conclusion, technology triggered instrumentalists to reach the role of creator across different fields.

3. New Media Art in Instrumental Music

New Media Art is every art that couldn't be idealised and/or materialised and/or exhibited without digital technologies and whose contents, aesthetic fruition, and cognitive changes due the time (Alves da Veiga, 2021b) – in other words, art concepts disseminated through digital means need time for appreciation – and which uses at least one of the following characteristics: interactivity, randomness, and virtuality (Marcos *et al.*, 2009). For Manovich (2001), the New Media has to have five characteristics: numerical representation – described mathematically and subject to algorithmic manipulation; modularity – composed by independent layers; automation – only possible through numerical representation and modularity, the human is not used at least in one creative process; variability – only possible through the first two characteristics which makes possible different versions or using; transcodification – transforming the other four attributes in a format or a cultural object. Therefore, New Media Art must include a media component with these features. In this way, when New Media Art is mentioned in this article, it refers to art that uses new media devices – as defined by Manovich – as digital means at least in one stage of its construction or dissemination, needs time to be appreciated, and uses one or more of the following features: interactivity, randomness, and virtuality.

There is one significant aspect of New Media Art in a performative context: in general, the artist, besides

the performative interpretation, is also the creator. To create, the artist uses all the knowledge/skills/social experience acquired during their life. For example, if someone has carpentry skills, this skill is useless for an instrumentalist performance. In contrast, for a New Media Art artist, it could be an asset, for example, to design the exhibition space to create some furniture for a specific device, among other utilities. In this way, anything could be utilised for creative purposes in New Media Art, which doesn't apply to several art fields.

There is an idea that the internet, and its technological evolution, is a local for free access to resources where people share their research, stimulating Collective Intelligence. The concept of Collective Intelligence (Castells, 2001; Leimeister, 2010; Salminen, 2012) is not new and means that there is a collective – a group of people with or not different points of view – combining their intelligence – which, according to Wechsler (Leimeister, 2010), is the ability to act purposeful, to think reasonably, and to act effectively – to create knowledge. Also, New Media Art has this sharing concept, allowing creators to observe others' works to get inspiration or starting points for their works. Collective Intelligence and technology allowed people to become artists without frequent art schools, opposing a paradigm rooted in the Western cultural civilisation through musical conservatoires – using the music example. Also, this sharing concept encourages artists to dress up as scientists and programmers, giving shape to their creative ideas.

Concerning the art's final product and applying it to music, New Media Art could be used with two purposes: (1) amplifying the music somehow but keeping it as the unique section of the artefact/work; (2) using music as one layer from various and being one part from a whole (Travasso *et al.*, 2022a). However, there are several ways to use the digital in instrumental music: actuating/augmenting the instrument, digitally complementing the sonic performance, using the instrument as a Tangible Acoustic Interface, and using the digital component as a performative partner, among others.

4. Impact

Several examples of specific cases will be given to analyse New Media Art's impact on instrumentalists. For this purpose, the proceedings from NIME – The International Conference on New Interfaces for Musical Expression – the proceedings from xCoAx – Conference on Computation, Communication, Aesthetics & X – and other publications were analysed.

The first example is the project Feedback Cello (Eldridge & Kiefer, 2019), in which the cello, although being played traditionally, is augmented with additional controls; it

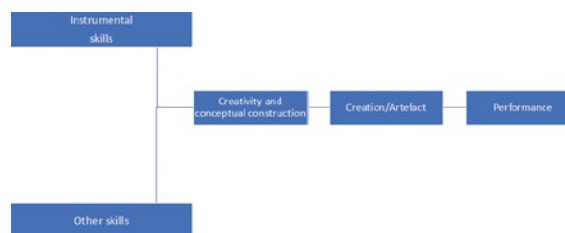


Figure 2. New workflow. Source: Author

can be manipulated by external live-coded digital signal processing and can play autonomously. MAD Clarinet 2.1. (Travasso, 2022), a project from the author, is also a performative system where the instrumentalist, through sensors, enables the instrument to be used as a generator of visual generative art, with the author taking charge of all the construction and performative processes. Strings P (Bisig *et al.*, 2021) – an extension of the Strings – is a generative project that uses a violinist and his instrument to interact with different media through improvisation. Using Max/MSP software, Augmented Drums: Digital Enhancement of Rhythmic Improvisation (Amadio & Novello, 2000) allows the percussionist to dialogue with a computational component and to add several effects to his instrument, creating an interactive electroacoustic improvisation system. The last example, also an exploration from the author, is about using a clarinet as a tangible acoustic interface through sensors of solid vibrations, enabling it to process the clarinet sound and to use it to communicate with the computer (Travasso, 2023, 2024).

Several other examples could be addressed. However, it is already possible to conclude from those projects mentioned that instrumentalists worked in areas outside the interpretation, at least in one part of their projects. It is possible to observe a pattern: the use of technology, the instrumentalist's creation role, and the involvement in areas outside performance – for example, using technology to augment their instruments.

Another aspect derived from the concept of New Media Art is that the artist's background is the starting point for a project. While the instrumentalist starts from a score, working within boundaries between musical knowledge and skills, when mediated by New Media Art, the instrumentalist is encouraged to use anything they want for creation and performative matters. Therefore, the creator's background influences the creative process – as shown in Figure 2 – and this does not invalidate methodologies applied to New Media Arts, such as A/r/cography (Alves da Veiga, 2021a), A/r/tography (Springgay *et al.*, 2005), or others.

Lastly, another characteristic of New Media Art comes from the internet concepts related to Convergence Culture and Collective Intelligence (Jenkins, 2016). It leads

the artists to be involved in technological evolution and share their findings. This artistic concept of sharing brings instrumentalists a new culture. In sum, New Media Arts is an opportunity for instrumentalists to be more involved in multidisciplinary and interdisciplinary work with other artists from other areas or non-artists, collaborating in one or more stages of the creative and performative process.

5. Conclusion

The instrumentalist is linked to an interpretative role. Nevertheless, during history, some paths were made in which other roles were assumed, such as co-creator and creator. This paper doesn't claim that New Media Arts is the first or the only path for those roles; it does claim that this junction can transform and broaden the horizons of possibilities for instrumentalists. It also states that this artistic relationship fosters the instrument's

exploration in new domains. However, according to the examples in this article and the author's experience, New Media Art changed his artistic behaviour as an instrumentalist. An instrumentalist who spends several hours a day practising the interpretation of a score seems to have the creator's role blocked in their mind because they are focused on the perfection of the interpretation. The author's involvement with New Media Art gave him a different perspective regarding his role as an artist, unlocking the creator inside and allowing him to explore his instrument under technology's influence, augmented it, and create performative systems for his performances with his music. Concluding, the common point of all the examples given in this article is that the instrumentalist extrapolated the interpreter role to (co) creator through the creation of performative systems, exploring the augmentation of their instruments, creating their performances, exploring valences outside the musical field, and cooperating interdisciplinary with different areas.

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Bio

Rui Travasso, originally from Évora, holds a degree in Clarinet, a postgraduate degree in classical performance,

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António Ferro: um Modernista Polémico no Meio Teatral Português

António Ferro: a Controversial Modernist in the Portuguese Theater Scene

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Resumo

Em dezembro de 1932, as entrevistas de António Ferro ao Presidente do Conselho, António de Oliveira Salazar, foram publicadas no *Diário de Notícias*. Foram o primeiro manual de propaganda do novo regime, o Estado Novo. Nove meses depois, em setembro de 1933, Ferro era nomeado diretor do Secretariado de Propaganda Nacional, um cargo de enorme confiança política e pessoal, num órgão eminentemente político, e que o definiu como o relações-públicas do regime. Na sua juventude, Ferro tinha-se revelado um intelectual modernista: escritor, jornalista, homem do cinema e do teatro. Neste artigo, analisa-se o percurso de Ferro no meio teatral português, no período entre 1922 e 1932, procurando examinar o papel que a cultura e, em particular o teatro, assumiu na sua ascensão pública e política. Propõe-se como hipótese de trabalho a ideia de que o teatro foi um instrumento utilizado por Ferro para a criação de uma determinada imagem pública que lhe

permitiu atingir o cargo político que desejava. Em termos metodológicos, recorreu-se sobretudo à análise documental do *Diário de Lisboa*, uma prolífica fonte de informação, bem como aos escritos de personalidades ligadas ao meio, fontes que permitiram desenhar de forma mais nítida o panorama do teatro nacional e o percurso seguido por Ferro, enquanto dramaturgo, crítico teatral e empresário.

Palavras-chave

António Ferro • Teatro • Modernismo • Propaganda • Estado Novo

Abstract

In December 1932, António Ferro's interviews with the President of the Council, António de Oliveira Salazar, were published in *Diário de Notícias*. They were the first handbook of propaganda for the new regime, the New State. Nine months later, in September 1933, Ferro was appointed director of the Secretariat of National Propaganda, a position of enormous political and personal trust in an eminently political body, which defined him as the public relations officer of the regime. In his youth, Ferro had shown himself to be a modernist intellectual: a writer, journalist, film and theatre man. This paper analyses Ferro's career in the Portuguese theatre scene between 1922 and 1932, looking at the role that culture, and theatre in particular, played in his

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public and political rise. The working hypothesis is that the theatre was an instrument used by Ferro to create a favourable public image that allowed him to achieve the political position he desired. From a methodological point of view, the main source of information used was the *Diário de Lisboa*, a prolific source of information, as well as the writings of personalities connected to the milieu, sources that enabled to outline more clearly the

national theatre panorama and the trajectory followed by Ferro, as playwright, theatre critic and entrepreneur.

Keywords

António Ferro • Theatre • Modernism • Propaganda • New State

1. Introdução

Em 1933, António Ferro tornou-se diretor do organismo de propaganda do Estado Novo, o Secretariado de Propaganda Nacional (SPN), que passou a Secretariado Nacional da Informação, Cultura Popular e Turismo (SNI) em 1944. Permaneceu no cargo até 1949, e ao longo desses 17 anos a sua principal e primeira missão foi fazer a propaganda do regime, do seu chefe e do país.

É essa a ideia que muitos portugueses têm de António Ferro: a de homem de mão de Salazar, de relações-públicas do Estado Novo. Poucos o relacionam com o teatro. E, no entanto, o teatro e o cinema foram duas das suas paixões.

Na sua juventude, em 1917, na conferência pioneira que proferiu no Salão Olímpia, dedicada ao cinema mudo, Ferro chegou mesmo a afirmar ser o cinema o teatro do futuro. Todavia, apesar destas palavras ousadas, enquanto diretor do Secretariado instrumentalizou e colocou ao serviço do poder político, de igual forma, estas duas formas de arte¹. Nesse sentido se pode entender o carimbo de “intelectual orgânico” do regime que o historiador Luís Reis Torgal (2005) lhe atribuiu, considerando-o um homem que “relaciona a sua visão da sociedade e da política com as suas escolhas culturais e estéticas” (p. 240).

É também nesse sentido que se procura olhar para António Ferro: como homem do teatro, num percurso multifacetado, enquanto dramaturgo, crítico teatral e empresário, no período entre 1920 e o início da década seguinte. Mas propondo que o teatro serviu como instrumento para a criação da imagem pública de Ferro que o levará ao cargo político que desejava, em 1933.

Metodologicamente, esta investigação serve-se de fontes primárias, sobretudo hemerográficas, como o *Diário de Lisboa*, uma prolífica fonte de informação, bem como de escritos de personalidades ligadas ao meio, fontes que permitiram desenhar de forma mais nítida o panorama do teatro nacional e o percurso seguido por Ferro.

2. Dramaturgo: *Mar Alto*

1922 foi um ano marcante para o Brasil. Em fevereiro, realizou-se em São Paulo a Semana de Arte Moderna, expressão formal do modernismo brasileiro. Em junho, chegava à baía de Guanabara, no Rio de Janeiro, o Santa Cruz, o hidroavião comandado pelos aviadores da marinha portuguesa, Sacadura Cabral e Gago Coutinho. Tratava-se da primeira travessia área do Atlântico Sul. Foi também o ano das comemorações do primeiro centenário da independência brasileira e da Exposição Universal do Rio de Janeiro.

Foi igualmente em 1922 que António Ferro, com 27 anos, fez a sua primeira viagem ao Brasil. Era então crítico teatral no *Diário de Lisboa*. E tinha escrito uma pequena peça em três actos intitulada *Mar Alto*. Foram estas duas circunstâncias – certamente mais a primeira do que a segunda – a determinar o convite que recebeu para acompanhar a companhia de teatro de Lucília Simões e Erico Braga, contratada para uma *tournee* ao Brasil no âmbito das comemorações (Ferro & Ferro, 1999).

A companhia partiu para o Rio de Janeiro em maio desse ano. A estadia de Ferro durou uns longos 11 meses, graças à proposta que recebeu já no Brasil, para realizar uma série de conferências por várias cidades e Estados brasileiros (Ferro & Ferro, 1999). Mas interessa aqui a peça *Mar Alto*, que se estreou no Teatro Sant’Ana, em São Paulo, a 18 de novembro, representada pela companhia de Lucília Simões, isto apesar da oposição de Ferro, como conta no prefácio do livro depois publicado (Ferro, 1924): “Resisti porque adivinhei que me iriam acusar de ter fugido com a obra para o Brasil, de me ter furtado ao *corps-à-corps* com Lisboa” (p. 16).

A peça tratava da decadência moral em que cai um casal, Madalena e Luís, e da relação adúltera desta com Henrique, amante rico. Um tema que, no início da década de 1920, era provocatório para a moral imperante. Era o próprio Ferro (1924) que admitia esse carácter deliberado da peça: “Eu [...] ando pela Arte à busca do inédito, e só me resolvi a escrever uma peça quando senti que essa peça era de fazer fogo” (pp. 11-12).

Na primeira das três encenações, Ferro desempenhou o papel do amante, tendo os papéis principais sido representados por Lucília Simões e Erico Braga. Esta opção foi tomada, segundo disse, “porque desejei estar em frente do público na hora difícil, na hora em que esse público podia ser a grande fera à solta” (Ferro, 1924, pp. 17-18).

Perante este contexto, como foi recebida a peça em São Paulo? Ferro (1924) conta que se verificaram, durante os intervalos, “discussões, cenas de pugilato, preparativos de manifestações hostis”, e que alguns jornais paulistas atacaram “a peça, na sua apregoada amoralidade” (p. 20). A segunda encenação foi no Rio de Janeiro, em dezembro. O meio era diferente, mais liberal, e as reações também o foram: “A peça agradou em absoluto [e] no dia seguinte, ao contrário do que aconteceu em S. Paulo, quase todos os jornais em largos e calorosos artigos, se pronunciaram a favor da peça” (Ferro, 1924, p. 22).

A 10 de julho de 1923, dois meses depois do regresso do Brasil, no Teatro de S. Carlos, em Lisboa, acontecia a terceira estreia da peça de Ferro. São conhecidos os factos essenciais que cercam este *début* nacional: a obra foi pateada e, no dia seguinte, proibida a sua representação pelo Governador Civil invocando razões de ordem moral. Gerou-se um movimento de apoio a Ferro, na forma de um protesto dirigido ao Presidente

¹ Através de iniciativas como o Teatro do Povo e o Cinema Ambulante.

do Conselho e ao Ministro do Interior, assinado por cerca de 50 homens de letras e artistas – entre eles Raul Brandão, Fernando Pessoa, Aquilino Ribeiro, Jaime Cortesão – insurgindo-se contra a intromissão da autoridade policial em matéria de moralidade literária (Baptista, 2013; Victorino, 2016).

Esta entrada de rompante no mundo teatral nacional, com brado e escândalo, repercutiu-se em algumas das críticas provenientes de companheiros de profissão, como foi o caso de Artur Portela, que tinha sido colega de Ferro no *Diário de Lisboa*, e colaborador convidado da *Ilustração Portuguesa* quando este a dirigira: “*Mar Alto* [...] é uma infantilidade do sr. António Ferro. Uma comédia passada numa capoeira de galinhas e trasladada para o palco do nosso primeiro teatro, por uma questão de amizade dos atores para com o autor” (Portela, 1923, citado por Ferro, 1924, p. 92). Muito possivelmente, terá sido o crítico do jornal *A Capital* a melhor entender o assunto, assumindo o escândalo em torno da obra como parte de uma estratégia de Ferro para se fazer notado: “A peça de António Ferro realizou julgo eu, o *desideratum* do autor. Conseguiu dividir a plateia, irritar toda a gente ou quase toda, fazer tumulto, chamar as atenções à roda do seu nome” (anónimo, 1923, citado por Ferro, 1924, p. 91). Na realidade, a peça ofereceu ao jovem dramaturgo um grande trunfo: permitiu-lhe apresentar-se como autor censurado, e parte integrante dos inconformados, dos novos, que pediam mudanças na vida literária, artística e cultural do país, que sentiam amordaçada, agrupados na *Contemporânea* de José Pacheko.

Este foi o seu primeiro ato no mundo teatral. Nele continuaria, desta feita no campo da crítica.

3. Crítico Teatral: a Renovação do Teatro de Revista

A crítica de teatro na década de 1920 (e também na seguinte) estava nas mãos de homens multifacetados: escritores, tradutores de peças estrangeiras e autores de textos dramáticos. Desta forma, era comum ouvirem-se acusações, dirigidas a estes críticos, de parcialidade, compadrio e convivência com os interesses económicos que dominavam o meio teatral, ao mesmo tempo que eram também frequentes os conflitos públicos que os opunham às companhias (Campos, 2004). Na imprensa diária, representativa de diversos quadrantes políticos, trabalhavam então profissionais como Jorge de Faria (*Diário da Manhã*), Gustavo Matos Sequeira e Avelino de Almeida (*O Século*), Norberto Lopes e Artur Portela (*Diário de Lisboa*), Vasco de Mendonça e Armando Ferreira (*Jornal do Comércio*). O que escreviam tinha poder: influenciava o gosto do público (sobretudo um público mais informado) e ajudava a criar *estrelas* do teatro (Neves, 2007).

Era neste mundo que se movia António Ferro, enquanto crítico teatral em dois dos principais jornais diários da capital, o *Diário de Lisboa* e o *Diário de Notícias*. Foi neste último que esteve por um período mais longo, de 1925 a 1933.

No início de década, diversos setores da vida artística encontravam-se ainda dominados pelas correntes estéticas de fim do século XIX, especialmente em termos cenográficos e estéticos. Não obstante, começava a fazer-se sentir aquilo que os historiadores entenderam como uma fase de rutura em todas as áreas da “pacata e monótona vida cultural portuguesa” (Júdice, 1996, p. 253). Essa rutura foi trazida pelo movimento modernista, marcado por uma diversidade de tendências e sensibilidades estéticas, pautado pela transgressão, provocação, exibicionismo, ecletismo e escândalo, propondo romper com o passado. Um núcleo artístico e literário de modernistas ia-se formando, aí se incluindo Fernando Pessoa, Mário de Sá-Carneiro, Almada Negreiros, Amadeo de Sousa Cardoso, António Soares ou José Pacheko. Desta geração fazia também parte António Ferro².

Neste contexto, a necessidade de uma renovação do panorama teatral era evidente para todos. Desde logo para Ferro (1924), que escrevia, no rescaldo do escândalo de *Mar Alto*: “O teatro em Portugal é uma arrecadação de fatos velhos; os mesmos alçapões, os moldes de sempre, as mesmas cabeleiras... [...] Como a pintura, como a música, como a poesia e como a prosa, o teatro tem de sofrer inovações” (p. 61). As críticas de Ferro abarcavam os vícios de retórica e os textos longos, mas sobretudo a dimensão visual, pugnando por uma renovação da cenografia e dos figurinos. Assim, nas páginas do *Diário de Notícias*, vemo-lo a advertir contra “cenários infantis”, que parecem “pintados por qualquer pintor de portas e tabuletas” (Ferro, 1921, citado por Rodrigues, 1995, p. 110). Como solução, sugeria a adoção de uma estética modernista, pelo recurso à colaboração com os artistas plásticos que integravam o seu círculo cultural. Paulo Baptista (2018) define mesmo “a preocupação com a visualidade [como] um dos traços estruturantes do pensamento e da escrita de Ferro” (p. 46).

E foi assim que uma mão-cheia de artistas das primeira e segunda vagas do Modernismo, como Mily Possoz, José Barbosa, Stuart de Carvalhais, Jorge Barradas, António Soares ou Almada Negreiros, se encontraram a produzir trabalho cénico, em especial cenários e figurinos, para peças teatrais.

² São deste período várias obras suas, da poesia à novela e ao conto: *O Ritmo da Paisagem* (1918), *Árvore de Natal* (1920), *Teoria da Indiferença* (1920), *Leviana*, *Colette*, *Willy*, *Colette* e o panfleto-manifesto *Nós* (todos de 1921), *Batalha de Flores* (1923) e *A Amadora dos Fenómenos* (1925).

Ferro estava atento às mudanças pelas quais tinha sido em parte responsável, e vemo-lo a elogiá-las profusamente: em 1926, em relação à revista *Pomada de Amor*, cenografada por Almada Negreiros e Jorge Barradas, destacava a novidade e o arranjo das opções; no ano seguinte, a revista *Sete e Meio*, com orientação artística do amigo Leitão de Barros, era entusiasticamente aplaudida:

Aqui está uma revista que foge à série, que foge ao ‘cliché’, que marca um passo largo e firme dentro do nosso teatro popular. [...] O *Sete e Meio* sem bêbedos, sem políticas de entrudo, sem fados torpes e grosseiros, sem fatalismo, sem desgraça, sem miséria, consegue ser uma revista portuguesa e, ao mesmo tempo, uma revista civilizada, alegre, cheia de mocidade. (Ferro, 1927, citado por Rodrigues, 1995, p. 111)

E em 1928, a propósito da revista *Rambóia*, escrevia:

A *Rambóia* tem alegria, vida, sabor português [...]. Os figurinos de José Barbosa neste quadro são pincelados dum indiscutível bom gosto. [...] A cortina do vira de António Soares, uma pequena maravilha, merecia sem favor uma ovação do público. [...] O que seria da revista se não fossem os figurinos decorativos de José Barbosa, os bailados que Francis levantou, tão portugueses e saudáveis, se não fosse o desembaraçado “novo estilo” das suas girls? (Ferro, citado por Baptista, s.d., p. 27)

Presentes, estão, portanto, duas constantes: o bom gosto e o portuguesismo, aspetos que se encontram em todas as iniciativas que Ferro desenvolveu depois de 1933, ao serviço do Secretariado, em especial no Teatro do Povo.

4. Empresário: o Teatro Novo

Do seu trabalho enquanto repórter no *Diário de Notícias*, Ferro fez o melhor aproveitamento possível, publicando em livro muitas das entrevistas realizadas. Foi o caso de *Praça da Concórdia* (1929), coletânea dos encontros com figuras da vida intelectual, artística, industrial e política francesa, na sua estadia em Paris entre 1924 e 1926. Dos contactos que aí desenvolveu, destaque aqueles ligados ao meio teatral, e as entrevistas ao empresário vanguardista André Antoine e aos dramaturgos Henri-René Lenormand e Maurice Donnay. Em Paris, Ferro familiarizou-se com a multiplicidade de formas de renovação da cena teatral então em curso: o Teatro Estúdio dos Campos Elísios, o Teatro de l’Oeuvre e o Teatro do Vieux-Colombier de Jacques Copeau (Santos, 2004). Influenciado por estes exemplos, insistia: “O Teatro português tem que deixar de ser um arquivo de velhas peças e transformar-se num atelier de almas, numa oficina de vidas” (Ferro, 1929, citado por Rodrigues, 1995, p. 112).

E se assim o disse, melhor o fez: em 1925 apresentava o seu Teatro Novo, sediado no *foyer* do cinema Tivoli em Lisboa. A iniciativa, pode dizer-se, continuava a cruzada de Ferro em trazer para Portugal as novidades do estrangeiro, em especial as novidades parisienses, então a capital da cultura europeia.

Conseguimos perceber que a ideia germinava já em 1922, num artigo sem autor, na *Ilustração Portuguesa*, então dirigida por Ferro, que assumira a tarefa de renovação do magazine, em termos estéticos e de conteúdo, naquilo que foi, todavia, um breve instante, entre outubro de 1921 e maio de 1922. Sabendo o que aconteceria depois, não parece improvável que o autor do texto de duas páginas tenha sido o próprio Ferro.

O artigo começava por chamar a atenção para o que não havia em Portugal: o teatro-arte. Aquele “para raros apenas, onde a Arte, a grande Arte tenha um ritual [...], onde não vá o público, onde vá apenas uma elite, trezentos, quatrocentos, quinhentos devotos”; um “teatro mínimo, sóbrio, harmonioso, certo como um acorde” (“Um Teatro de Arte”, 1922, p. 54).

Para Ferro, a razão para esta ausência residia no facto de os empresários teatrais portugueses serem avessos a inovações e experiências e se deixarem vencer pelos gostos das plateias, submetendo-se à necessidade de gerar lucro. No texto, chegava-se a apresentar o esboço de uma planta para o teatro, da autoria de José Pacheko, a construir no Parque Eduardo VII, e indicava-se que, além de uma companhia portuguesa que aí funcionaria, se traria a Portugal, para atuarem, os bailados russos de Dagilev, de Boerlein e Ana Pavlova, o teatro de Chauve-Souris, e escritores célebres que profeririam conferências.

A ambição excessiva a de Ferro, pode legitimamente pensar-se, pouco razoável para um país como Portugal. E, na realidade, a ideia não teve logo seguimento, mas a sua campanha continuou: no início de 1925 encontramos, na imprensa diária lisboeta e em algumas revistas, um conjunto de artigos em torno de um teatro-*boîte*, que se apresentava como um projeto de renovação da cena teatral, escritos por diversos apoiantes da ideia de Ferro: em *A Tarde*, publicava-se, sem autor, “Uma *boîte* em Lisboa no género do *Vieux Colombier* e de outras casas de espectáculo parisienses”; no *Diário de Notícias*, surgia um artigo de João de Castro Osório e, na *Contemporânea* de José Pacheko, a iniciativa era anunciada como teatro de vanguarda (Camões & Jorge, s.d.).

Mas não foram só os envolvidos diretamente a chamar a atenção para o Teatro Novo. No *Diário de Lisboa*, o conceituado crítico literário e de arte Francisco Nogueira de Brito (1925) abria a porta à iniciativa, que considerava “utilíssima”, entendendo-a na sua função divulgativa, permitindo travar “relações com autores modernos e com obras de vinco moderno”, e na sua função pedagógica, servindo “de aprendizagem a dra-

maturgos”; mas Nogueira de Brito estava também bem ciente das resistências que uma iniciativa deste género teria de enfrentar, sobretudo em relação a “um público de ideias poeirentas e uma engrenagem oficial anacrónica e refractária a modernismos” (p. 2).

Em fevereiro, o próprio Ferro usava a praça pública para divulgar a iniciativa, em entrevista ao *Diário de Lisboa*: “O Teatro Novo vai, enfim, ser uma verdade, consequência dum grande sonho. Efectivamente há muito tempo que esta ideia me absorvia quase por completo” (“O Teatro Novo”, 1925, p. 5). Aí revelava os seus apoiantes: Leitão de Barros e José Pacheko, responsáveis pela decoração da sala, a que se juntariam João de Castro Osório e Celestino Soares, como membros do conselho de arte, o capitalista Ricardo Jorge e o empresário Lino Ferreira, financiadores do projeto (este último assumiria a administração do teatro, à semelhança do que fazia no Teatro Nacional), os críticos teatrais Artur Portela e Jorge de Faria, os jornalistas José Sarmiento, Álvaro de Andrade, Joaquim Manso (diretor do *Diário de Lisboa*) e Eduardo Schwalbach (diretor do *Diário de Notícias* que teria sido quem sugeriu o nome *Teatro Novo*), o comissário do governo para o Teatro Nacional, Santos Tavares, e Guilherme Pereira de Carvalho Junior, sub-diretor e administrador da revista *De Teatro*.

Ferro assumiria a direção artística de um teatro centrado na fusão das artes, uma vez que à arte teatral se juntavam as artes decorativas e a dança, bem ao estilo modernista. E de um teatro sem companhia nem encenador, aberto a todos os géneros teatrais. Anunciava-se então a representação das peças *Portugal*, de Almada Negreiros, *Luz dos Meus Olhos*, de José Osório de Oliveira, *Mar Alto*, do próprio Ferro, além de obras de Gil Vicente, Aquilino Ribeiro, Carlos Selvagem, Alfredo Cortez e Fernanda de Castro; entre os autores estrangeiros, Pirandello, Bernard Shaw, Jean Cocteau, Tchekov (Correia, 2005).

A pretensão de Ferro para o primeiro teatro de arte português exigia preços elevados, dado o público preferencial – uma assistência de elite – e a exiguidade de lugares, com uma plateia de 250 lugares e uma ordem de camarotes. Mas propunha ainda realizar-se, uma vez por semana, um espetáculo com preços populares, bem como matinées musicais, conferências e uma temporada de *music-hall* no Verão.

A decoração do espaço ficou a cargo de José Pacheko, uma decoração luxuosa e aparatosa, que mereceu reparos, nem sempre lisonjeiros, na imprensa diária; veja-se, a título de exemplo, a crítica demolidora de Matos Sequeira: “Como decoração pitoresca, propícia a sala de sacrifícios numa *garçonnière* ultramoderna, ou a um recinto de inoculados de morfina ou de fumadores de ópio, achei extravagantemente interessante. Como decoração teatral parece-me discutível e efémera” (Matos Sequeira, 1925, citado por Rodrigues, 1995, p. 113).

Inevitavelmente, o Teatro Novo gerou polémica ainda antes de ser inaugurado. Avelino de Almeida, crítico teatral de *O Século*, foi um dos que mais fortemente se pronunciou. José Camões e Maria Jorge dizem-nos que “o assunto tomou proporções de ‘caso jornalístico’, com inquéritos de opinião à classe intelectual e teatral” (Camões & Jorge, s.d., s.p.). O assunto arrastou-se nos jornais até à antestreia, quando Ferro discursou durante mais de meia hora, no palco, contra os seus opositores, perante um público que parecia constituído para o aplaudir: críticos da imprensa lisboeta, autores dramáticos, gente das letras e das artes, uma assistência escolhida e seleta, “todos interessados no êxito do Teatro Novo, e conhecedor da discussão que se levantou à volta dele, tanto das polémicas como das diatribes a que deu origem” (Oliveira, 1950, p. 121).

As reações não se fizeram esperar e as críticas ao discurso e à postura de Ferro sucederam-se. Volto a Avelino de Almeida, que escrevia n’*O Século*:

Deixe-nos António Ferro que lhe digamos, que foi impolítica, antidiplomática, inoportuna a sua fala no tom que a caracterizou. Os seus hóspedes tinham direito a que se lhes não reservasse a surpresa de ver o director do Teatro Novo, semi-estomacado, semi-irónico, semi-olímpico, entregue à improba tarefa de fazer, antecipadamente, a defesa da sua obra com a tentativa de destruição de possíveis objecções das críticas futuras e dos argumentos dos imaginários opositores. (Almeida, 1925, citado por Oliveira, 1950, p. 127)

Na revista *De Teatro*, um dos apoiantes iniciais de Ferro, o diretor e editor, Mário Duarte, produziu uma das críticas mais contundentes:

António Ferro, que pretende ser um novo, escritor do livro, crítico de há meses, sem passado teatral, com uma obra representada uma vez, antes de abrir o seu Teatro Novo, vem para os jornais arrogantemente, dar conselhos, deprimir velhas formas, quase agredir, e chega-se à primeira representação, à *avant-prémière*, por convites, e prega uma descompostura a todos os seus convidados. (Duarte, 1925, citado por Oliveira, 1950, p. 133)

A polémica, que Ferro tanto apreciava, produziu danos e fez debandar os apoios que o jovem jornalista tinha inicialmente reunido. Desta forma, sem surpresa, o Teatro Novo acabou por ter uma existência fugaz, de apenas um mês. Foram encenadas duas peças: *Uma Verdade para Cada Um*, de Luigi Pirandello e *Knock ou a Vitória da Medicina*, de Jules Romains. *Knock* esteve em cena de 2 a 15 de junho de 1925: com tradução da poetisa Fernanda de Castro, mulher de Ferro, e encenação de Joaquim de Oliveira, terminou com a primeira exibição pública do bailarino Francis Graça, que viria a ser figura maior dos bailados Verde Gaio (Rodrigues, 1995). Apresentava um

telão de Mário Eloy e colaboração cenográfica de Leitão de Barros, José Pacheco e Almada Negreiros. Marcou pelo facto de ter sido usado um automóvel em palco, recurso que gerou grande polémica, mas acerca do qual Leitão de Barros (com o apoio de Ferro) se mostrou irredutível. Já a peça de Pirandello, com tradução de Teresa Leitão de Barros, telão e cenários de Eduardo Malta e encenação de Gil Ferreira, que foi também intérprete, fechou o mês, estando em cartaz de 25 a 29 (Camões & Jorge, s.d.).

A 2 de julho, *O Século* noticiava a dissolução da empresa. As razões eram múltiplas: fracasso financeiro, desde logo. Depois, e talvez mais relevante, não levava em conta o gosto nacional conservador – quer da crítica, quer do público – pouco avesso a grandes novidades. Por fim, porque, apesar de se apresentar como uma experiência teatral de vanguarda, pode-se entendê-la sobretudo como um acontecimento mundano, uma tentativa elitista de importação do bom gosto dos *boulevards* parisienses. Como nos diz Graça dos Santos (2004), o projeto “confundiu vanguardismo e mundanidades” (p. 45).

5. Crítico teatral: o V Congresso Internacional da Crítica Teatral e Musical

Apesar do desaire sofrido com o Teatro Novo, Ferro não desistiu do mundo teatral. E foi novamente na qualidade de crítico, como representante do *Diário de Notícias*, que assistiu ao I Congresso Internacional da Crítica Dramática e Musical, realizado em Paris, em 1926. Aí se reuniram pela primeira vez os representantes de associações de críticos de 29 países, organizados na Confédération Internationale de la Critique Dramatique et Musicale. Tratava-se de uma plataforma de entendimento das várias associações, que procurava “defender a independência das suas profissões, potenciar a actividade moral da crítica, afrontar os problemas criados pelo aparecimento no mercado das chamadas «artes mecânicas» (cinema, rádio, fonógrafo, etc.)” (Lancastre, 2015, p. 17). O secretário-geral era Stan Golestan, o compositor romeno radicado em Paris, cuja produção musical se inspirava no folclore do seu país.

Depois de 1926, Ferro participou no congresso de 1929, em Bucareste, ainda como enviado do *Diário de Notícias*; no ano seguinte, em Praga, a sua posição tinha mudado, apresentando-se como o representante oficial de Portugal. Nestes dois momentos, nas comunicações que fez, o jornalista destacou-se, servindo-se dos seus dotes de orador, magnetizando a assistência, colocando a tónica no teatro como reflexo dos diferentes sentimentos especificamente nacionais (Bártolo, 2020).

Aproveitando o facto de o congresso marcado para Viena, em 1931, ter falhado, propôs Portugal como alter-

nativa, contando com o apoio de Golestan e com um forte trunfo: Ferro presidia então à Associação da Crítica Dramática e Musical portuguesa – organismo que aparecia para dar visibilidade à prática de crítica de espetáculos na imprensa nacional – de que tinha sido um dos fundadores, em junho de 1931.

E assim, o V Congresso realizou-se em Lisboa, de 18 a 28 de setembro de 1931, preparado em apenas quatro meses por uma comissão organizadora presidida por Ferro e formada por membros da Associação portuguesa, quase todos críticos teatrais e dramáticos bem conhecidos, que exerciam funções em revistas e jornais diários, como Jorge de Faria, Cardoso dos Santos, Eduardo Scarlatti, Ruy Coelho, Nogueira de Brito ou Rogério Perez (Calado, 2010).

O congresso trouxe a Portugal 70 congressistas de 15 países, críticos musicais, teatrais, literários e cinematográficos. As grandes estrelas do Congresso foram, desde logo, o dramaturgo italiano Luigi Pirandello, que Ferro tinha conhecido em Paris e que assim teria a estreia internacional entre nós da sua nova peça *Sogno, ma forse no*, e o músico Darius Milhaud, então artista controverso – hoje reconhecido como um dos grandes compositores franceses do século XX – que trouxe a peça *Saudades do Brasil*, tocada sob a sua direção no Teatro Nacional de S. Carlos.

Os trabalhos das comissões, nos dez dias de congresso, centraram-se no estudo da criação da *carte rouge*, um bilhete internacional que permitisse a entrada dos membros em todos os teatros dos países filiados na Confederação Internacional de Crítica, discutindo ainda assuntos como a independência da crítica relativamente à publicidade, o diletantismo na crítica musical, os subsídios governamentais a iniciativas de carácter artístico, a deontologia do crítico em relação às chamadas artes mecânicas ou o alargamento da Confederação à crítica literária e artística (Lancastre, 2015).

Para concretizar tudo isto, contudo, realizaram-se apenas cinco sessões. É legítimo perguntar-se como ocuparam a maior parte do seu tempo os congressistas, se não foi discutindo os assuntos da crítica dramática e musical. A resposta encontrámo-la no balanço do congresso feito pelo belga Gaston Huysman, em declarações ao *Diário de Notícias*: “É provável que regressemos aos nossos países com uma gastrite ou qualquer outra doença motivada por tudo quanto tivemos de comer e beber durante estes últimos dez dias. [...] Como foi possível encontrar, no meio de tantos banquetes, tempo para trabalhar?” (Huysman, 1931, citado por Calado, 2010, p. 21).

Em suma: o V Congresso foi a oportunidade ideal para Ferro mostrar Portugal à Europa e ao mundo, acolhendo os congressistas como se de verdadeiros turistas se tratassem.

E, como tal, visitaram espaços requintados (e de frequência elitista), como a Curia, Sintra, Estoril e o Buçaco, fizeram excursões a monumentos nacionais como os mosteiros de Alcobaça, Maфра, Batalha e Jerónimos ou a Torre de Belém, e assistiram a uma sessão de cinema português, constituída pelo filme *A Severa*, de Leitão de Barros e o documentário *Douro, Faina Fluvial*, de Manoel de Oliveira, que marcou profundamente alguns dos críticos presentes, em especial o crítico cinematográfico Émile Vuillermoz. Mas conheceram também aquilo que se entendia ser o Portugal profundo: visitaram a fábrica de tapetes de Beiriz, assistiram a uma parada de campinos ribatejanos, à dança do fandango, a corridas de touros e a variadas festas populares, em Alfama, nos jardins do Bom Jesus do Monte, em Braga, no santuário de Santa Luzia em Viana do Castelo, e em Vila do Conde, onde participaram numa desfolhada (Ribeiro, 2014).

Quem eram estes críticos que vieram a Portugal? Sobretudo, *opinion-makers*, homens e mulheres que, pelo acesso à imprensa dos seus países, informavam e formavam as respetivas opiniões públicas. Dito de outra forma, personalidades como Ferro. Aqueles que, embora por vezes sem profissionalização na área, orientavam o gosto do público e eram muitas vezes responsáveis pelo sucesso ou fracasso das iniciativas. A destacar apenas alguns: o já citado Émile Vuillermoz, os franceses Fernand Gregh, Robert Kemp e Gérard Bauë, o espanhol Enrique Diez-Canedo, a responsável pela delegação grega, Eleni Urani Negroponte, ou o musicólogo austríaco Paul Stefan (Lancastre, 2015). E que se esperava poderem escrever (também) sobre Portugal nos seus países de origem, idealmente de forma laudatória.

Foi aliás isso que, no *Diário de Lisboa*, Alberto Bramão (1931), um dos fundadores da Sociedade Propaganda de Portugal, e um dos seus presidentes, entendeu ser o potencial do V Congresso para o país:

Portanto, o que quasi exclusivamente nos interessa nesta visita à nossa terra é [...] o que ela pode representar em propaganda turística, pois os críticos teatrais não limitam a sua observação aos bastidores e ao pano de fundo e hão-de certamente traduzir em artigos pelos seus jornais as impressões sobre a nossa paisagem, a nossa índole hospitaleira, o nosso espírito. (p. 2)

Já a leitura de Francine Benoit (1931), conhecida compositora, professora e crítica musical, num artigo expressivamente intitulado “Mais Congresso”, era outra, radicalmente diferente, entendendo que se teria desperdiçado um acontecimento de tamanha importância para se fazer sobretudo turismo:

Muito simplesmente do que temos lido – se sabemos ler – depreende-se que os Congressos da Crítica criaram-se para tratar de assuntos sérios, sim – defender interesses e afirmar

dignidade não nos parece programa a desprezar – mas em condições que obrigam ao mesmo tempo o espírito crítico a gozar as mais lautas e descansadas férias. (p. 4)

Percebe-se que a iniciativa conduzida por Ferro se prestou a variadas e contraditórias leituras. Algo expectável, dado o que se sabe sobre o percurso do escritor e jornalista.

Parece razoável perceber esta como uma (a primeira) grande campanha de propaganda do regime, uma verdadeira operação de (re) construção da imagem do país. O facto de o congresso ter sido inaugurado pelo presidente da República, tendo ainda a presença do ministro da Instrução Pública, demonstra-o de forma cabal. Tal explica também, e justifica, os apoios conseguidos por Ferro, estatais e privados: desde o Conselho Nacional de Turismo, ao Banco de Portugal, a ministérios como o dos Negócios Estrangeiros e o da Instrução, até autarquias e Comissões Locais de Iniciativa e de Turismo, incluindo ainda patrocínios de industriais e de grandes empresas de transportes públicos. Na verdade, o jornalista conseguiu mobilizar o país inteiro.

Foi, portanto, uma campanha de propaganda, política e turística, da nação. Uma campanha que mostrou uma imagem externa que se poderia vender facilmente: a de um país plenamente integrado no espírito do momento, progressista e moderno, mas atento e respeitador das suas tradições nacionais, que lhe davam uma personalidade própria.

E o sucesso do V Congresso organizado por Ferro foi igualmente parte importante de um programa de autopromoção. Desde logo, porque lhe possibilitou ser durante dois anos presidente da Federação Internacional da Crítica, aumentando dessa forma o seu prestígio pessoal além-fronteiras. Internamente, permitiu-lhe juntar à fama que tinha granjeado enquanto escritor, dramaturgo e jornalista, o reconhecimento como relações públicas do (novo) Portugal. Percebe-se que este seu percurso tinha um objetivo bem definido. Qual? É a esta pergunta que se procura dar resposta, neste último ato.

6. Contrição: O Estandarte

1932 foi o ano-chave na vida de Ferro.

A 6 de abril, estreava no Teatro da Trindade, em Lisboa, uma nova peça sua – *O Estandarte*. Como *Mar Alto*, estava estruturada em três atos, tendo sido levada à cena duas vezes em Lisboa e uma no Porto, no Teatro Sá da Bandeira. Os cenários eram de Cottinelli Telmo, e o elenco constituído por velhos conhecidos de Ferro: Lucília Simões, Brunilde Júdice, Erico Braga, Nascimento Fernandes, Samuel Dinis e Joaquim Almada (Victorino, 2018).

No essencial, a trama girava em torno de uma figura central, um chefe, que morria num acidente de automóvel em França; o seu arquirrival político, surpreendido com o prematuro desaparecimento do adversário, depois de lhe prestar homenagem no seu periódico, “transforma-se efetivamente no novo ‘Chefe’, apossando-se inteiramente da situação, conseguindo congregar à sua volta a adesão dos correligionários mais importantes do seu antigo adversário” (Victorino, 2018, p. 160).

A identidade deste chefe? Ao que tudo indica, seria uma personificação de Francisco Homem Cristo Filho, uma figura de relevo do panorama cultural e político português, um agitador nato, retratando Ferro quer o homem, quer os factos que envolveram os últimos anos da sua vida.

Como muitos intelectuais da sua geração, Homem Cristo foi escritor e jornalista, de estilo arrebatado, incisivo e combativo. Defensor das ideias anarquistas, primeiro, e da causa monárquica, num segundo momento, o seu percurso político inquieto levou-o por fim a aderir às correntes nacionalistas. Depois de vários exílios, o regresso a Portugal em 1926 coincidiu com o regime da Ditadura Militar. Sonhava então com a adoção do fascismo em toda a Europa. E nisso juntava-se a Ferro, desiludido com a República Velha, adepto de soluções de tipo autoritário e ditatorial, que iam despontando, nos anos de 1920, um pouco por todo o continente europeu. O carácter voluntarioso e dinâmico destes dois homens levou-os a envolverem-se em aventuras políticas que procuravam empurrar a Ditadura Militar numa direção mais fascizante, ao estilo da Itália de Mussolini, como foi o Golpe dos Fifis, em agosto de 1927. Para Homem Cristo, o insucesso destes golpes levou-o novamente ao exílio, onde acabou por morrer repentinamente, em 1928, aos 36 anos, vítima de um acidente de viação em Roma, quando se ia encontrar com Mussolini para a preparação de um Congresso das Nações do Ocidente, parte da sua visão para a criação de uma comunidade transnacional latina, católica e fascista (Castelo-Branco, 2001).

E será todo este enredo aquilo que Ferro terá posto para *O Estandarte*. A peça apresentava-se, portanto, como uma homenagem a um amigo falecido tragicamente e que em Portugal nunca tinha tido o reconhecimento (que Ferro considerava) merecido. Mais ainda: a quem muito devia no plano profissional. Tinha sido graças aos conhecimentos de Homem Cristo em Paris que Ferro teve acesso às figuras da vida francesa que entrevistou em 1924, entrevistas que cimentaram a carreira fulgurante de repórter internacional.

Sabendo do escândalo a que *Mar Alto* deu origem, impõe-se perguntar como viu o público esta nova peça de Ferro. A verdade é que as reações foram elucidativas, “criando uma atmosfera péssima logo no decorrer do 2.º ato, interrompendo permanentemente o terceiro, a ponto

de se ter tornado impossível ouvir tudo o que em cena se dizia” (Maciel, 1932, citado por Victorino, 2018, p. 159).

Os apoiantes de Ferro logo procuraram defendê-lo e avançaram com a teoria de um ataque premeditado e pessoal. O próprio Ferro procurava também difundir essa tese, denunciando a existência de uma cabala contra si. Mas a verdade é que, para aqueles que então faziam crítica teatral, o que estava em causa era a ausência de qualidade da peça:

Não se julgue que as manifestações produzidas durante o decorrer do espectáculo foram produto duma cabala. [...] António Ferro é vítima, por vezes, da sua própria grandeza. De tal maneira que as suas reais qualidades de escritor e de jornalista, sempre insatisfeitas com os resultados obtidos, excedem-se, tentando terrenos duros e ingratos, que elas, com dificuldade, vão pisando. Isto sucede no teatro. (Paiva, 1932, p. 2)

Convém ressaltar estes factos: nos nove anos que tinham decorrido desde *Mar Alto*, Ferro tornara-se uma figura destacada da vida pública portuguesa, como se viu. Tinha-o conseguido graças ao jornalismo, em particular ao serviço do *Diário de Notícias*, como o homem das entrevistas sensacionais a figuras prestigiadas da vida pública e política internacional. E parecia ter abandonado as suas pretensões a dramaturgo. Perante isto, podemos interrogar-nos sobre a finalidade real desta sua nova peça. No *Diário de Lisboa*, no dia da estreia na capital, Ferro esclarecia: “*O Estandarte* foi uma peça que precisou de ser escrita” (“Algumas confidências”, 1932, p. 5). O que mudou, pois, em 1932 para Ferro?

Sabemos que, desde o início desse ano, o jornalista vinha lançando uma campanha no *Diário de Notícias*, mostrando as suas ideias para Portugal, que passavam por modernizar o país, apresentando-se como aquele que o poderia concretizar. Em julho, António de Oliveira Salazar assumiu o cargo de Presidente do Conselho. E, a partir daí, os artigos de Ferro colocaram a tónica noutra aspeto das suas capacidades: o de resolver o problema da dispersão das iniciativas e dos talentos, atuando como o realizador do regime e, mesmo, como o necessário intermediário entre a ditadura e as massas.

Mas, para tal, tornava-se necessário que chegasse a Salazar, a quem há mais de um ano tentava em vão entrevistar. A tarefa era dificultada pelo facto de ter poucas relações nos círculos políticos em que se movimentava o Presidente do Conselho, por um lado; por outro, Ferro trazia consigo uma marca de revolucionário que não se coadunava com a posição conservadora de Salazar, pouco tolerante com derivas extremistas. Tornava-se, pois, urgente fazer um ato de contrição relativamente ao seu passado, libertando-se dos antigos compromissos e alianças. E fê-lo. Renunciou publicamente à sua juventude modernista, rejeitando o “futurismo barato”

e “pelintra” de que tinha sido arauto alguns anos antes (Ferro, 1932, p. 1). E renunciou, sobretudo, a um passado político de agitador e provocador. É nessa função que melhor se pode entender *O Estandarte*, como uma obra que encomendou Ferro ao novo regime, como alguém que lhe podia ser útil. Outros também a entenderam assim na altura, como uma peça política. Foi o caso (novamente) de Avelino de Almeida, que a qualificou como um “sermão patrioteiro, com suas rajadas de comício” (Almeida, 1932, citado por Victorino, 2018, p. 158).

Na realidade, a estratégia de Ferro parece ter resultado: em novembro desse ano, conseguia finalmente a entrevista que tanto desejava e para a qual tinha lutado. O conjunto de cinco conversas foi publicado em dezembro no *Diário de Notícias*, cumprindo o que para muitos historiadores era a sua função: dar a conhecer o recém-nomeado Presidente do Conselho – e as suas ideias para Portugal – ao grande público, criando uma figura na qual o povo se podia reconhecer (dadas as suas origens modestas) e, sobretudo, admirar (como homem casado com a pátria). Teve ainda outra consequência de monta: nove meses depois, em Setembro de 1933, Ferro era nomeado diretor do Secretariado de Propaganda Nacional, que se manterá como esteio do regime até ao fim, e que se revelou sempre um cargo de enorme confiança política e pessoal, já que esteve durante esses 41 anos sob a alçada da Presidência do Conselho. Pode dizer-se que o jornalista recebeu de Salazar o cargo a que se propôs.

7. Conclusões

Acompanhou-se nas linhas anteriores o percurso público do jovem António Ferro antes de 1933 e da sua entrada no Estado Novo, como diretor de um organismo eminentemente político, instrumento de propaganda e informação que contribuiu para a construção retórica do regime.

Percebe-se de forma clara que a sua notoriedade pública veio da pertença a um mundo artístico e intelectual, que decorreu da sua filiação no primeiro Modernismo português, movimento de rutura com os cânones estabelecidos. E que lhe permitiu participar na construção do seu tempo, dando-lhe forma e ritmo.

A escrita constituiu-se como instrumento para se afirmar. Centrada no talento como *phraseur*, cultor de aforismos, trocadilhos e paradoxos. Tal foi evidente na sua faceta de dramaturgo, que lhe granjeou a fama de ser um colecionador de escândalos. As duas obras analisadas, *Mar Alto* e *O Estandarte*, têm em comum o facto de terem suscitado acentuada polémica que foi, no entanto, no geral, alheia aos seus méritos literários.

Na verdade, os ataques a Ferro foram por ele recebidos com prazer: “Eu devo o meu nome, em grande parte aos ataques violentos. [...] Eu quero convidar os meus bons inimigos, à continuação do ataque. [...] Os meus inimigozinhos são os meus *managers*” (Ferro, 1924, p. 41).

O mesmo parece ter acontecido enquanto crítico teatral: ao manifestar-se, de forma clara, contra a conceção conservadora prevalecente, em termos visuais, da maioria dos espetáculos de teatro ligeiro, por um lado, e ao promover uma nova estética, que exigia a colaboração dos artistas modernistas, por outro, provocou uma forte reação por parte da classe profissional dos cenógrafos e figurinistas, que responderam violentamente, ameaçando mesmo com o boicote (Palinhos, 2015).

Mas Ferro foi também um *entrepreneur*. E se podemos entender o altamente publicitado projeto do Teatro Novo como mais “um momento de inquietação modernista” (Correia, 2005, p. 125) no percurso do escritor, parece sobretudo ter sido uma plataforma para outros e mais ambiciosos voos. No caso concreto, a sua apresentação pública como um homem de ação, capaz de concretizar ideias.

Nesse aspeto, nada o demonstrou tanto quanto a organização do V Congresso Internacional da Crítica Dramática e Musical, em 1931. Mostrou, aos possíveis interessados no seu trabalho, como se poderia fazer uma convincente apresentação de Portugal à Europa. Nesta estratégia de sedução do olhar externo, serviu-se de dois vetores – Tradição e Modernidade. Os mesmos que os artistas modernistas por quem Ferro tinha pugnado na sua campanha enquanto críticos teatrais tinham introduzido nos palcos nacionais: os bailados coreografados por Francis Graça, as músicas criadas por Frederico de Freitas e os cenários e figurinos de artistas como António Soares serviam-se do vernacular, mas utilizando-o sobretudo como elemento decorativo devidamente estilizado. E, como nos diz Carlos Bártolo (2016), “this fondness for these faultless and picturesque reinvented national fantasies, a mix of pride and nostalgia, was interpreted as modern” (s.p.).

Tinha António Ferro um programa pessoal? Usou ele o teatro para o concretizar? Era o seu interesse pelo teatro genuíno? A sua inquietação era, certamente. A sua vontade de mudar o país também. Voluntarioso, dinâmico e criativo, viu em Salazar o homem que lhe permitiria realizar esta missão: recuperar a reputação da nação, entrelaçando a ação cultural com a ação política, pela estetização da realidade, apresentando um país construído com base na herança do passado, refletida no seu presente e guiando o seu futuro. Tudo isto, a partir de 1933, enquanto diretor do Secretariado de Propaganda Nacional, através de uma estética modernista nacionalista, o modelo SPN/SNI.

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