

# Reconceptualizing Cultural Models Through Contemporary Artistic and Humanitarian Paradigms

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**Abstract:** The relevance of the present research is due to the growing need to rethink traditional cultural paradigms in the context of technological progress, digital transformation and increasing interdependence between artistic creativity and humanitarian values. Modern cultural dynamics show that technologies not only mediate communication but also change aesthetic perception and ethical responsibility, creating new challenges for preserving the human-centric meaning of culture. The purpose of the research is to clarify how artistic and humanitarian approaches interact in the formation of a multidimensional model of modern culture as a living system of values and creative practices. The methodological basis is made up of analytical-synthetic, historical-diachronic and structural-functional methods, which ensure the integrity of the theoretical construction and the depth of interpretation of the results. The results obtained show that culture functions through interconnected processes of representation, identity, creativity, interpretation and regulation, integrating cognitive, axiological and normative dimensions. The proposed model proves that technological mediation, when it is based on ethical and aesthetic principles, does not weaken, but on the contrary, strengthens cultural communication and creativity. The scientific novelty of the study lies in the creation of an artistic and humanitarian concept that combines philosophical reflection with technological practice and has applied significance for education, cultural policy and creative industries, confirming the stable humanistic basis of modern culture.

**Keywords:** culture, cultural model, folk art, folklore text, model, oral traditional culture

## Introduction

Currently, in the humanities, culture is increasingly understood not as a frozen system of symbols, but as a living, changing space in which creativity, values, and communication are combined. It simultaneously preserves the memory of the past and forms new meanings through which people make sense of themselves and the world around them. In the era of globalization, digital technologies, and the intersection of disciplines, the issue of updating cultural models is particularly acute [1]. It is the artistic and humanitarian approaches that help understand these processes more deeply since they combine the cognitive, aesthetic, and ethical dimensions of human experience.

The modern research confirms that participation in artistic life and creative activity has a positive impact not only on individual well-being, but also on the level of social cohesion [2]. Interdisciplinary approaches to the study of art show that modern culture can no longer be considered within the framework of individual sciences – it operates as a complex system of signs, meanings and knowledge, that is, as a kind of semiotic ecosystem [3]. In this environment, the humanities become a kind of mediator between creative expression and social change, determining how people rethink reality through culture. As Yeganeh [4] rightly notes, the processes of modernization and globalization act doubly – they simultaneously unify and diversify the value systems of different peoples.

Despite this, significant gaps remain in the research. Artistic and humanities paradigms are often considered separately, without taking into account their interaction in the creation of cultural meaning. Existing models usually focus on either cognitive-linguistic or sociological aspects, ignoring the integrity of aesthetic and ethical dimensions. In addition, empirical works rarely examine how the humanities’ value system changes along with the development of artistic creativity in a globalized world [5].

The study, therefore, attempts to rethink cultural models in the light of contemporary artistic and humanitarian practices. The objectives are to attempt some clarification of the theoretical bases of these models, to identify their main components and relationships, and to describe what way in what interaction between art practice and humanitarian practice helps or rather shapes meaning, identity, and value in contemporary culture. The intended results, by extending the scope of cultural theory through the integration of empirical research on art with that taken from cognitive anthropology and humanitarian epistemology, will serve to fill existing gaps in scientific discourse.

### **Literature Review**

The theoretical understanding of cultural patterns has undergone a significant evolution over the past century. The first anthropological concepts, pioneered by Kroeber [6], introduced the concept of the “superorganic” – the idea of culture as an autonomous system that develops according to its own internal logic. This approach became the basis for subsequent cognitive and structural theories designed to explain how shared cultural meanings are formed, fixed in thought, and transmitted between generations.

Along with this, cognitive anthropology remains one of the central directions of research on cultural patterns. Bennardo [7] drew attention to the connection between language, spatial thinking and social organization, arguing that mental schemes reflect cultural patterns of interaction. In subsequent works by Bennardo and de de Munck [8] and de Munck [9] systematized the methodological foundations of cultural model theory, defining it as a conceptual framework for explaining how individuals internalize collective cultural representations. In a more recent study [10] the authors integrated cognitive and social approaches, creating a single analytical paradigm that treats cultural models both as mental constructs and as socially embedded practices.

de Munch [9] expanded the methodological toolkit for cultural analysis by proposing a mixed approach that combines ethnographic observation, cognitive mapping, and quantitative modeling. This approach was further refined by Fischer and Poortinga [11], who emphasized the need for statistical rigor in cross-cultural comparative research. They argued that culture cannot be reduced to a set of isolated variables but should be analyzed as an interconnected system of meanings and values.

Recent years have been characterized by a shift in attention to the intersection of culture, creativity, and cultural policy. The research of Sosnytskyi et al. [12] showed that the humanities contribute to the rethinking of cultural paradigms through the integration of artistic and value-oriented approaches. Similar conclusions were reached by Karandashev [13], who identified the emotional and moral dimensions as integral components of cultural cognition, determining both interpersonal and collective identity.

Henderson et al. [14] proposed a holistic model of culture analysis that combines cognitive, social, and symbolic levels. They emphasized that culture should be viewed not only as a set of norms or beliefs, but as a dynamic, multi-layered process of meaning-making. Kaasa and Welzel [15] developed this approach by correlating Schwartz’s value model with other cross-cultural typologies and demonstrating how universal values interact with local systems of interpretation. In turn, Lew-Levy et al. [16] investigated the phenomenon of collective learning as a mechanism of cultural evolution, showing that social learning and cooperation play a key role in the transmission of cultural knowledge.

In the recent philosophical discourse, Lizardo [17] has proposed an analytical model in which culture is viewed not as a static structure but as an emergent property of social interaction. Mekacher et al. [18] have developed this idea by focusing on digital networks, where contemporary online spaces are emerging as new arenas for cultural negotiation and symbolic exchange. Their findings resonate with discussions about the hybridization of cultural forms in the digital age.

Overall, the literature reviewed indicates a gradual shift from structural-cognitive models to integrated artistic-humanitarian approaches. Modern research recognizes that culture cannot be understood by considering only mental or institutional structures – it is necessary to take into account its aesthetic, ethical and creative dimensions. Despite significant achievements, the interaction of cognitive and humanitarian perspectives remains insufficiently studied, in particular, the mechanisms through which cultural models mediate the processes of value formation and social transformation. It is this theoretical gap that this study seeks to fill by integrating the artistic and humanitarian paradigms into a new conceptual model of contemporary culture.

## Aims

It is the impact of modern artistic and humanitarian paradigms on the process of rethinking cultural models within contemporary cultural discourse that forms the major objective of this academic paper. This research seeks to specify the ways in which the aesthetic, ethical, and creative dimensions relate to cognitive and social structures in culture. Such an approach offers full insight into how humanistic principles transform both the understanding of culture and its functioning principles in their mutual interplay at the beginning of the third millennium.

This study performs several interrelated tasks in the semantic differentiation of the artistic and humanitarian interpretation of culture and subsequently their integration potential. Special attention within the framework of analysis is directed toward tracing cultural models beginning with cognitive and structural approaches, moving to value-oriented and interpretative paradigms.

## Materials and Methods

The research was carried out within the framework of interdisciplinary cultural studies, combining theoretical, historical and analytical approaches. Its goal was to rethink cultural models through the prism of artistic and humanitarian paradigms. The source base constituted verified scientific materials: articles from peer-reviewed international journals, monographs and data from academic databases, which ensured methodological consistency and reliability of interpretations.

For the purpose of achieving the goal outlined, a complex of general scientific and specialized methods was applied. The analytical-synthetic method made it possible to carry out a thorough review and critical rethinking of theoretical sources, to clarify the semantic boundaries of the concepts of “*cultural model*”, “*artistic approach*” and “*humanitarian approach*”. The historical-diachronic method was used to trace the evolution of cultural models at different stages of civilizational development and to determine continuity and transformations in the modern cultural context.

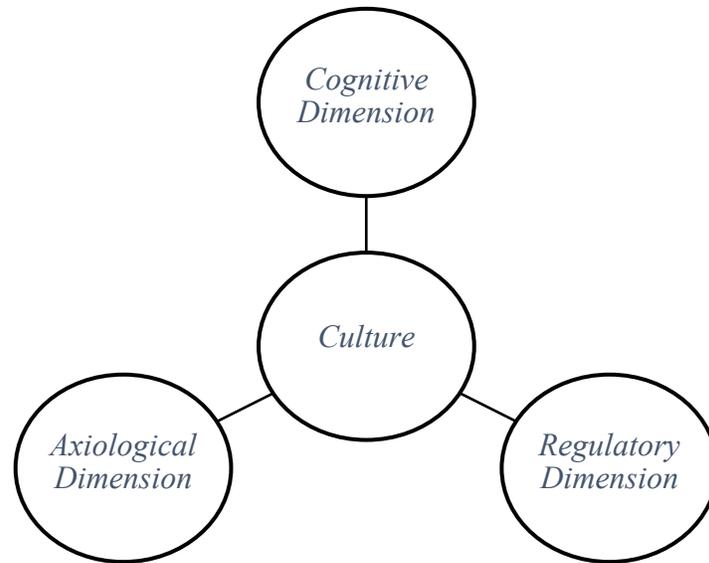
In addition, the structural-functional method was used to analyze the internal organization of cultural systems and identify the interaction of cognitive, value and normative dimensions in modern models of culture. The generalization method provided a synthesis of theoretical provisions and the formulation of generalized conclusions regarding the trends in the development of cultural discourse. Taken together, these methods made it possible to integrate philosophical, anthropological and humanitarian approaches, while maintaining analytical accuracy and depth of interpretation.

## Results

The development of cultural theory quite convincingly demonstrates that conceptual models belong to the notion of culture, never as static structures but are dynamic formations within changes of social consciousness, communication systems, and technological environment. This paper attempts to renew the view of the cultural model as a multidimensional configuration in cognitive, axiological, normative, and creative dimensions toward it. This model allows for the coexistence of value systems belonging to traditions with artistic and humanitarian modernities through which contemporary experience becomes culture in the XXI century.

The conceptual view of culture as a multidimensional formation at the cognitive, axiological, and normative levels lies at the structural base of this study. This proposed structure shows how knowledge, values, and behavioral norms relate to each dynamism of cultural processes. The interaction between these components has been graphically expressed in Figure 1 by way of a three-dimensional model of culture that has been developed within the framework of this study.

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**Figure 1.** Three-Dimensional Cultural Model

Source: compiled by the author.

Figure 1 presents a three-dimensional model of culture. Culture is defined here as the intersection of three interrelated axes: cognitive, axiological, and normative. The cognitive axis represents those processes through which knowledge is perceived, interpreted, and transmitted; the axiological axis describes the hierarchy of values and moral codes by which conduct is prescribed; the normative axis includes institutional and regulatory mechanisms through which coherence is attained in society.

Knowledge, values, and norms meet at the integrated cultural space, dynamically interacting to generate meanings and supporting a continuous process of cultural change. As per the figure, when one axis changes, it forces changes in the other axes too, thereby emphasizing culture as a self-organizing system that can keep up with newness while still maintaining continuity.

Basically, the suggested approach views culture as a set of meanings and symbols arranged on three axes. The cognitive axis shows the ways of seeing, thinking about, and classifying reality. The axiological axis sets the value hierarchy that controls cultural action. The normative axis shows the institutional and social rules that help order and keep harmony in social life. These come together to create a semantic field where artifacts gain specific interpretive meaning from their particular interplay. The way these axes relate to one another gives grounds for treatment of culture not as an aggregate of disconnected practices but, rather, as a holistic and evolving organism.

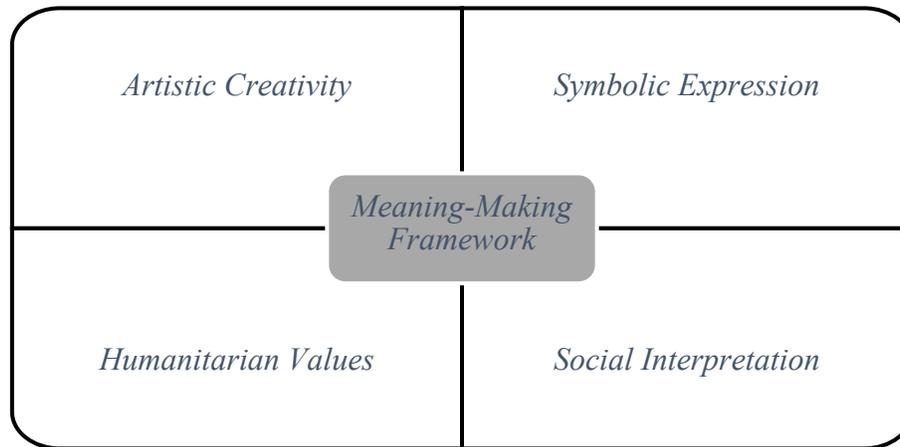
Cultural models have traditionally developed through paradigmatic stages, which are essentially surface level compared to the deeper shifts in worldview that humanity has experienced. In the anthropocentric model of antiquity, a man was at once the center of the universe and combined moral order with the harmony of the cosmos. The naturalistic model of the Enlightenment drew on Rousseau's and Voltaire's competing ideas to see culture as a natural outgrowth of human development, most importantly by means of rationality and progress. The classical model of the XIX century brought to the foreground the spiritual autonomy and creative individuality of a man; it further articulated rationalism and humanism, thereby giving content to these somewhat abstract notions.

The modernist model redefined culture as a realm of experimentation and subjectivity, swinging the axle from reason to emotion and perception. It took place during the Industrial Revolution and accompanied the decline of one unified worldview-within a process of the pluralization of cultural perspectives. Cultural markers liberate themselves from fixed meanings to generate fluid and hybrid identities, according to the postmodern model, which views culture as having multiple interpretations. The contrasts "man – world" and "sign – meaning" grow more acute, bringing to the fore instability in truth and representation.

Modern cultural studies realize that this diversity of historical forms demands an integrative analytical approach. Various schools of thought structure culture differently and describe particular mechanisms in the process of meaning-

making. In description, culture is understood as knowledge, art, morality, and custom, which members of a community inherit; in axiology – as a system of values including ethical, aesthetic, and intellectual principles; in activity – as a type of social action. The psychoanalysis-cultural expression begins with Freud and Jung locating the role of the unconscious, while the civilizational approach insists on plurality-in-uniqueness of cultural worlds. The existential concept puts culture opposite to civilization and highlights human authenticity and freedom.

The cultural model of the arts and humanities explains how meaning comes out of the interplay among representation, identity, creativity, interpretation, and regulation. It is through these processes that one can comprehend the cultural model as an evolutionary system of symbolic exchange and value formation. As developed here within the framework of this study, meaning-making has structural linkages and dynamic interdependence that are reflected in Figure 2 – the arts and humanities model.



**Figure 2.** Artistic – Humanitarian Meaning-Making Framework  
Source: compiled by the author

An arts-humanities model of meaning-making can be presented as a figure that would diagrammatically express dynamic inter-influences between five major cultural processes: representation, identity, creativity, interpretation, and regulation. Each of these elements acts as one node in some continuous chain reaction of cultural interaction. More specifically, representation describes the process whereby meanings are constituted and communicated through symbolic forms; identity denotes self-determination and difference within the flow of cultural exchange; creativity provides new artistic and cognitive configurations; interpretation guarantees decoding as well as constant reinterpretation of meaning; while regulation injects ethical and normative coherence into the working of this very system. This diagram will evoke the standpoint from which there is no linear origin for cultural meaning but rather an evolving product out of iterative interactions between creation, perception, and ethical reflection.

The introduced artistic-humanitarian concept posits that the cultural model functions across five interlinked axes: representation, identity, creativity, interpretation, and regulation. Representation denotes the way ideas take symbolic embodiment in forms ranging continuously from visual art and literature to digital narratives. Identity describes the process of demarcation and belongingness by which the boundaries between “self” and “other” are set in cultural discourse. Creativity guarantees new meanings and artifacts coming into existence through the individual imagination fused with collective traditions. Interpretation involves decoding created meaning and reflecting on this meaning, thereby turning passive audiences into active co-creators of culture. Finally, regulation sets moral and institutional boundaries within which integrity is made possible for such an ecological system.

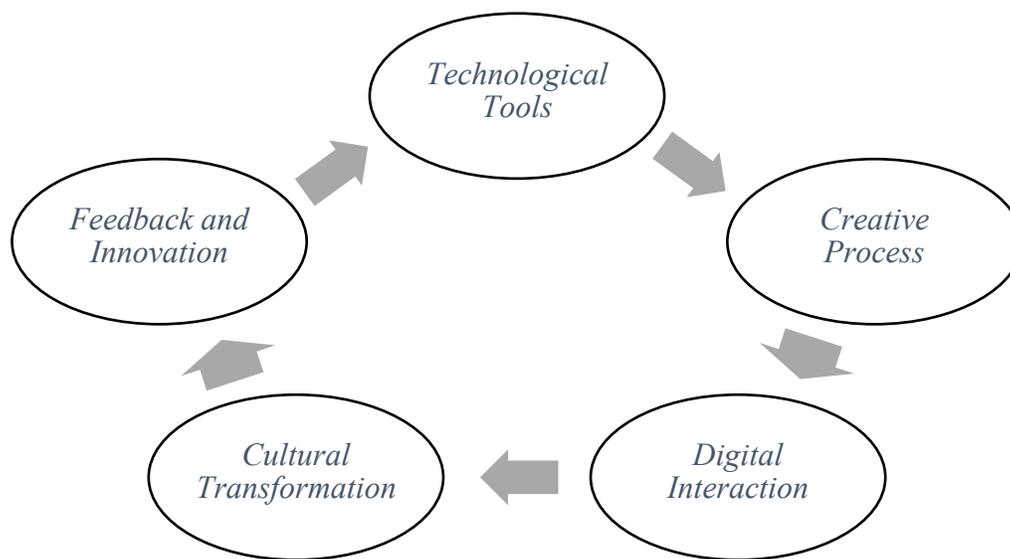
This makes clear that culture is both an outcome and a determinant of consciousness. Every creative or interpretive act reformulates the sphere of symbols, permitting a constant renewal of culture. The humanistic-artistic model thus transcends the polarity of structure and action: culture is neither a fixed order nor a spontaneous eruption but the interplay of rules, novelties, and values.

The humanitarian dimension emphasizes plurality of interpretations, rejects a single dominating epistemological framework. Polyphony and contextual relativity of dialogue develop cultural understanding in the humanitarian

model. Pluralism is highly significant in our time of great global flows and digital networking, when frontiers are transparent and hybrid identities between different localities are constantly formed. There is enrichment but also tension that comes out of this continuous conversation between particular local traditions and global influences – modern civilization is complex to such an extent.

The technical and humanitarian models of culture coexist in productive contradiction. The technical model is guided by instrumental rationality, striving to know and control the environment through scientific laws and technological systems. The humanitarian model, on the contrary, puts meaning, empathy and ethical responsibility at the center. It perceives a man not as a controlled mechanism, but as a living being capable of understanding, communication and self-transcendence. The opposition of these models defines the cultural landscape of the XXI century, in which artificial intelligence, biotechnology and global media are radically changing the conditions of creativity and interpretation.

In the context of contemporary culture, technological developments have become a key mediator of creative expression and cultural transformation. The interplay between innovation, artistic production, and ethical regulation determines the shifting balance between human creativity and digital influence. This dynamic interdependence is captured in Figure 3, which presents the interaction of creativity and technological mediation within the contemporary cultural model.



**Figure 3.** Dynamics of Creativity and Technological Mediation  
Source: compiled by the author

The diagram also shows the dynamics of the interplay between creativity and technological mediation, underscoring the ties between human imagination and digital innovation because creativity is indeed a by-product of constant interactions between technological tools, cognitive operations, and ethical reflection. On the one side, digital technologies provoke new forms of artistic action by opening up expressivity to further potentialities of expression and even changing notions of authorship; on the other side, they may instantiate a risk regarding the machinization of imagination that comes about if its link to humanistic principles is severed. The vitality of culture is seen in the balance between technological mediation and creative autonomy (see Figure 3 below) since novelty obtains real value only when steered by an ethicized consciousness toward it with sensitivity informed aesthetically.

Technological mediation has introduced a new aspect to the cultural model. It is digital platforms, algorithmic curatorship, and virtual realities that have very significantly transformed processes of representation and regulation. Artistic creation is ever more mediated through software and data systems, thus displacing traditional concepts of authorship and originality. At the same time, these technologies are increasing access to cultural participation on the one hand, while democratizing the production of meaning on the other hand. Creativity can be at once commoditized as well as an act of freedom. The paradox challenges contemporary humanitarian paradigms to rescue human

subjectivity and moral integrity from the thrust of technological acceleration, as transformations integrate creativity into wider socio-economic systems for inclusive growth, as described by OECD [19].

Intercultural dynamics further complicates the processes of reconceptualizing existing models of culture. The degrees of assimilation, hybridization, and cross-cultural exchange highlight the poly-vectoriality of flows. Assimilation fully replaces one cultural identity with another, while partial assimilation incorporates selective adoption of outside values. Hybridization produces qualitatively new forms out of different elements. This is most apparent in the global digital space where language, visual and narrative codes confluence, resulting in transnational aesthetics. Such intercultural exchanges reflect, to a growing degree, the increasing role of cultural diversity and creativity policies as strategic resources for ensuring global sustainability.

Cultural theory, meanwhile, brings forward the fact that it is within the artistic-humanitarian paradigm that value-creativity relationships are rethought. Creativity, though acknowledged as a competence element in contemporary European culture, is simultaneously restricted by the impositions of institutional systems [20]. Science, having been transformed into an innovation industry, could very well lose its existential and imaginative dimensions. In addition, creativity becomes a market process when art is commercialized in mass culture. The artistic-humanitarian approach reclaims creativity from an ontological perspective, questions what this activity has made of itself, and describes cultural artefacts as linkages to the world, lifestyle, and language that express the relationship between creator and creation.

The study of the arts-humanities encourages creativity, empathy, and cultural literacy. It puts forward the view that reflective and responsible individuals are interpreted through the complexity of culture; this is what the arts and humanities accomplish. Educational systems, which by practice heavily emphasize integration of arts practices into curricula, foster global citizenship and intercultural understanding. This falls within the UNESCO Framework for Arts and Culture Education [21] in defining creativity as both a competence and a humanistic value needed for sustainable development.

That reformulated cultural model can provide the basis for understanding cultural resilience, i.e., how culture maintains and preserves its identity and integrity at a time of crisis. The knowledge dimension of the cognitive axis provides adaptability through knowledge and innovation, while the axiological axis prescribes rules for ethics. Institutional stability within the nation is supported by the normative axis, while hope and regeneration are introduced by the creative axis. Together, these would constitute a self-organizing system that transforms obstacles into chances for growth.

The digital age intensifies the intertwining between artistic expression and humanistic understanding. The more that gap blurs through online communication between author and audience, text and commentary, remix, and original work, the more it helps to redefine culture into an open system of references constantly rewritten through user participation. The openness demands new methodological tools for cultural analysis based on semiotic mapping, network analysis, and hermeneutic interpretation, integrated qualitative-computational analytical approach that henceforth unveils how cultural meanings travel and transform in worldwide digital ecosystems.

The intersection between art, technology, and ethics makes the purpose of culture reconsidered. It is no more the aesthetics which one perceives in spheres disconnected from reality or simply relating it to pleasure and contemplation, but as a tool through critical reflection on social and environmental realities. Contemporary artists raise these issues—from climate change to digital control to inequality – thereby cultural production becomes a mechanism for the transformation of society. The humanitarian approach creates a moral foundation that preserves human values and does not permit art to be transformed into only a technological spectacle.

The artistic-humanitarian model, which is proposed here fuses these multiple directions into one coherent conceptual structure. It acknowledges the fact that contemporary culture lives simultaneously in the material, symbolic and virtual realms. Representation, identity, creativity, interpretation and regulation are connected as a net of feedback paths through which dynamic equilibrium is sustained in the cultural system. In this view, cultural analysis is not descriptive; it rather explains – by uncovering the processes whereby meanings are created, transmitted and transformed.

The contemporary culture is a living organism, in the constant dialogue between art and ethics, technology and humanism, individuality and collectivity. None of the cognitive schemes nor institutional structures could ever fully explain or represent the contemporary culture. The more knowledge paradigms from both humanistic and artistic disciplines are integrated, the better explained is the creation, reinterpretation, and contestation of cultural values in a globalized world.

## Discussion

The proposed reconceptualized model lives in the understanding that for culture to be viable, it has to keep balancing between innovation and tradition, global interaction and local identity, technological progress and humanitarian ethics. In this context, the artistic-humanitarian paradigm does not remain restricted to the domain of theory but extends its application as a practical strategy toward fostering cultural resilience, empathy, and sustainable creative potential.

It indicates that cultural processes are based on communication and meaning-making interactions. This view is very much close to what Quinn [22] has said, that culture develops not through some fixed forms of institutions but rather through patterns of meaning-making and reproduction. The model tries to take this approach further by presenting the artistic and technological dimensions as factors in cultural transformation, thereby showing that symbolic creativity constantly renews meaning in culture.

Patterns also match the findings of Usca et al. [23] that in the arts and humanities, tools enhance creativity and contribute to social well-being. Technological integration into artistic practices increases ease of cultural participation and forms of expression diversification. This can support the assumption wherein digital innovation when balanced with ethical and aesthetic principles becomes a positive driver for sustainable cultural development.

A related concept is brought out by Windhager and Mayr [24] since they qualify digital humanities models as enablers for group thinking and shared interpretation. The proposed concept reflects this notion: creativity takes place within communicative and symbolic networks where individual imagination interacts with collective meaning-making processes. From this perspective, technological mediation does not reduce the expressivity of humans but rather increases the dialogicity and engagement of a culture.

Tao et al. [25] also note that artificial intelligence and algorithmic systems can perpetuate cultural biases and violate ethical standards. In the proposed model, this would be analyzed from an axiological perspective wherein ethics serves as a consideration of self-corrective measures. Technological advancement must be weighed against increasing moral responsibility to sustain the humanistic essence of contemporary culture.

The results prove how the artistic-humanitarian paradigm ensures the coherence of cognitive, ethical, and aesthetic dimensions in the process of cultural development, thereby underlining the initial goal of this study, which was to trace ways in which artistic and humanistic approaches interacted with technological mediation in forming a multidimensional model of culture. The discussed consistency about previous theoretical approaches proves that conceptually, the model is sound, though it is highly theoretical and lacks empirical data.

The primary limitation relates to the absence of practical validation: all conclusions have been drawn on the basis of theoretical generalization rather than quantitative or case-oriented analysis. Further research should relate to comparative methodologies that would indicate the extent to which this concept is adaptable in various socio-cultural milieus, how different societies synthesize technological advancement with humanistic values.

The model has major scientific and practical potential. It can become the theoretical basis of interdisciplinary education and digital humanitarian studies, as well as for contemporary cultural policy. Its provisions may practically be applied in the design of educational strategies wherein digital literacy shall be infused with ethical and aesthetic education. The provisions may also assist the developers of cultural initiatives and policies directed toward creativity support that does not lead to humanistic guidance loss. As a matter of fact, technological mediation and artistic creativity are converging processes and therefore complement each other in sustaining the diversity and moral integrity of modern culture.

## Conclusions

The present research verified that the contemporary cultural process springs from the interaction of three main components in its dynamics: humanitarian reflection, creativity, and technological mediation. The model offers a view of culture as a live system wherein knowledge, values, and norms can coexist and co-influence one another. When digital technologies work within certain ethical and aesthetic boundaries, rather than being annihilators of culture, they are reformers of culture who bring new life to it through fostering social bonds.

The artistic and humanitarian approaches in the creative work and content provision processes make up the multidimensional view that constitutes the scientific novelty of this work. The claimed model originality arises from its capability to merge the emotional and moral dimensions of human experience with the analytical logic characteristic of a digital environment. In effect, it has convincingly demonstrated that cultural sustainability is

founded on an equilibrium between innovation and ethics in self-regulation- such a balance is paramount in education, cultural policy, and creative industries.

Though the research was conceptual, it built a strong theoretical base for further practical and empirical work. The main drawback is that the model has not been used to confirm its validity in a variety of cultural contexts. In the future, studies should focus on how digital ecosystems are influencing identity formation, intercultural communication, and artistic practices within the context of a globalized world.

Results of this research may be used in the development of interdisciplinary programs wherein technological literacy is integrated with cultural sensitivity and ethical consciousness. This model shall serve as a basis in formulating policies geared toward fostering responsible innovation without losing sight of the humanistic core of cultural development. Sustainable cultural development is possible only under the condition of a constant dialogue between art, ethics and technology. In such a dialogue, creativity appears not simply as an act of creation, but as a continuous process of understanding, rethinking and renewing the human world.

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