

Natalia Liubymova

*Kyiv National University of Technology and Design
(Kyiv, Ukraine)*

Anna Nikolaienko

*Kyiv National University of Technology and Design
(Kyiv, Ukraine)*

THE ROLE OF DIGITAL MEDIA IN SHAPING GLOBAL CULTURAL IDENTITY

In the contemporary era of globalization, digital media has emerged as the primary architect of social reality, fundamentally transforming the mechanisms through which cultural identity is constructed, disseminated, and perceived. The transition from a world of localized, geography-bound cultural exchange to a hyper-connected digital ecosystem has created a global stage where diverse traditions intersect. This interdisciplinary study examines the profound influence of digital platforms on global cultural identity, analyzing the tension between the homogenization of tastes and the resurgence of localized digital expressions within a multicultural environment.

One of the most significant phenomena facilitated by digital media is the acceleration of cultural convergence. Digital platforms such as YouTube, TikTok, and Instagram function as global conduits for cultural artifacts, allowing aesthetic trends, musical genres, and linguistic vernaculars to transcend national borders in real-time.

This "borderless" exchange fosters a shared global consciousness, particularly among younger generations who navigate a digital landscape characterized by hybridity. For instance, the global success of non-Western media products, such as South Korean cinema or Scandinavian design, demonstrates how digital media democratizes cultural visibility, moving beyond the traditional Eurocentric dominance of the past decades.

Despite these opportunities for enrichment, the role of digital media is frequently critiqued through the lens of technological hegemony. The algorithmic structures of major social media platforms often prioritize content that fits specific commercial patterns, which can lead to a standardized global "meta-culture." This homogenization threatens to flatten the nuances of local identities, as individuals may feel pressured to adopt globally recognized symbols of success or beauty to gain visibility. The risk of cultural erasure is a critical

challenge in the multicultural environment of the 21st century, necessitating a conscious effort by creative industries to promote authenticity alongside connectivity.

Paradoxically, digital media also serves as a potent tool for cultural resistance and the preservation of heritage. Indigenous and marginalized communities worldwide leverage digital tools to document oral histories, revitalize endangered languages, and reconnect with dispersed diasporas. Through digital archiving and social media activism, these groups assert their presence in the global discourse, proving that digitalization does not necessarily equate to assimilation. This duality illustrates that digital media is not a passive force but a dynamic space where global and local identities are constantly negotiated.

Furthermore, the psychological dimension of digital engagement has led to the rise of "virtual cosmopolitanism." In this context, individuals develop a sense of identity that is not rooted in a specific territory but in shared intellectual and aesthetic values found within online subcultures. These "digital tribes" create new forms of solidarity that challenge traditional concepts of national identity. As users move between various digital spaces, they curate personalized cultural identities that are inherently fluid and multifaceted, reflecting the complex realities of a globalized world.

In conclusion, digital media plays a transformative role in shaping global cultural identity by acting as both a bridge and a mirror. It facilitates unprecedented cross-cultural dialogue while simultaneously raising urgent questions about the survival of local diversity. For the creative industries, the challenge lies in utilizing digital dimensions to foster a multicultural environment that celebrates difference rather than seeking to eliminate it. The future of global identity will likely be defined by this ongoing synthesis of the local and the universal, mediated through the ever-evolving lens of digital technology.

REFERENCES

1. Anderson, B. (2025). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. University of Minnesota Press.
2. Appadurai, A. (2025). *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press.
3. Castells, M. (2024). *The Rise of the Network Society: The Information Age*. Wiley-Blackwell.
4. Couldry, N., & Hepp, A. (2023). *The Mediated Construction of Reality*. Polity Press.
5. Jenkins, H. (2023). *Convergence Culture: Where Old and New Media Collide*. New York University Press.
6. Kraidy, M. M. (2024). *Hybridity, or the Cultural Logic of Globalization*. Temple University Press.

7. Miller, D. (2025). *Social Media in an English Village: A Comparative Study of Digital Culture*. UCL Press.
8. Pieterse, J. N. (2024). *Globalization and Culture: Global Mélange*. Rowman & Littlefield.

Diana Valkova

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

Svitlana Goncharenko

*Kyiv National University of Technologies and Design
(Kyiv, Ukraine)*

VIDEO GAME VISUALS AS A TOOL FOR REPRESENTING CULTURAL IDENTITY IN THE CONTEXT OF GLOBALIZATION

Modern video games are not just products of the entertainment industry but also a form of digital art. In the context of globalization, visual content emerges as an effective tool for conveying cultural identity. The visual language of a game is a complex system of signs (architecture, color palette, and symbolism) that broadcasts a cultural code to the target audience. Designers actively integrate culture, technology, and art, undertaking extensive creative and research work (Pashkevych et al., 2023). It is critically important to preserve the uniqueness of a national product in an environment dominated by generic standards and stereotypes.

Authenticity and the visual semiotics of the local landscape. Taking the game *S.T.A.L.K.E.R.* as an example, we observe the transmission of local authenticity through visual semiotics. The game's virtual space is filled with signs, objects, and items that evoke real historical memory. The use of photogrammetry and the architectural code of Soviet Modernism represents a complex set of tools that allows designers to create products that do not conform to global unification but offer a unique aesthetic (Ackerman et al., 2023).

According to the official concept and visual identity materials of GSC Game World, the key design task was to achieve "hyper-realistic authenticity" (GSC Game World, 2024). The use of technologies such as photogrammetry of real objects from