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ARTS TELEVISION PROGRAMMING AS A TOOL FOR SHAPING SOCIETY'S AESTHETIC CONSCIOUSNESS IN THE CONTEXT OF EXTERNAL CHALLENGES

The aim of this study is to analyze arts television programming as one of the tools for shaping society's aesthetic consciousness.

Research methodology. *The study employs a set of methods: analysis and synthesis – to examine the academic literature on the research topic; content analysis – to study the content of leading television channels to determine the proportion and quality of arts-related media products; generalization – to formulate conclusions regarding the definition of arts television programming as a tool for shaping society's aesthetic consciousness; axiological – to identify the value potential of arts television programming and its role in shaping the moral and aesthetic ideals of the individual.*

Results. *It is noted that the aesthetic consciousness of society, based on practical experience, undergoes significant transformations under the influence of media. It was found that media content actively shapes the aesthetic feelings and consciousness of Society 5.0. It is demonstrated that in the context of armed aggression against Ukraine, cultural and arts-related content acquires strategic importance as a tool of symbolic resistance, for the preservation of cultural memory and the consolidation of society. Arts television programming has a positive impact on building psychological resilience among audiences.*

The novelty of this study lies in the analysis of arts television programming as a tool for shaping aesthetic consciousness.

Practical significance. *The recommendations formulated can be used to develop a comprehensive policy for the advancement of the Ukrainian media landscape, including support for production centers and the adaptation of cultural content to the requirements of modern digital platforms. Particular attention should be paid to the quality of arts television programming, given its active role in shaping society's aesthetic consciousness.*

Key words: *arts television programming, aesthetic consciousness, television, media reality, culture.*

I. Introduction

The relevance of examining the role of arts television programming as a tool for shaping society's aesthetic consciousness stems from its cultural value. Different historical stages of human development have created a unique set of communication tools that respond to humanity's scientific and cultural needs. Today, the media landscape is the cornerstone of social interaction. Its functions are not limited to information transmission; it actively contributes to shaping the spiritual world of Homo sapiens.

Certain aspects of this topic have been covered in the academic literature. For example, D. Suchkov analyzes the transformation of audiovisual culture in the age of social media [5]; S. Zaria focuses on arts-oriented and entertainment television advertising in the national-cultural sphere of Ukraine in the early 21st century [1]; I. Krupskyy, N. Zykun, A. Ovchynnikova, S. Gorevalov, and O. Mitchuk study audiovisual art from an interdisciplinarity perspective [10]; B. Mazur considers contemporary art a tool for shaping society's consciousness [3]; R. Trishchuk and T. Voitiuk study visual content in social media [6]; G. Chmil focuses on «the study of the screen as a specific phenomenon of (post)contemporary culture that performs a dual function: it adequately reflects human life and, at the same time, shapes new ways of human thinking, conditioned by the interaction between on-screen discourse and the subject» [7, p. 4]; K. Chorna identifies the specific nature of the transformational formative processes in 21st-century Ukrainian television art through the example of the documentary drama genre [8]. At the same time, the role of arts television programming in the process of shaping society's aesthetic consciousness requires further scholarly attention.

II. Research objectives and methods

The aim of this article is to analyze arts television programming as one of the tools for shaping society's aesthetic consciousness.

The study employs a set of methods: analysis and synthesis – to examine the academic literature on the research topic; content analysis – to study the content of leading television channels to determine the proportion and quality of arts-related media products; generalization – to formulate conclusions regarding the definition of arts television programming as a tool for shaping society's aesthetic consciousness; axiological – to identify the value potential of arts television programming and its role in shaping the moral and aesthetic ideals of the individual.

III. Results

As a tool of social influence, the media shape not only humanity's ethical orientations but also each individual's worldview. Media content actively shapes the aesthetic feelings and consciousness characteristic of Society 5.0. In a historical context, of particular interest is humanity's experience in discussing online art and online artists in the digital age [9, p. 485]. By accelerating the pace of cultural life, the media are radically transforming the system of values. They are unifying people's worldviews, perceptions of reality, and aesthetic preferences.

Art is a form of understanding culture. Through creativity, culture expresses its essence while simultaneously shaping human perception of reality. Audiovisual art is inherently interdisciplinary. Western art history tends to equate audiovisual art with media art and digital art. The ability to create virtual reality is also a defining feature of audiovisual art [10].

In academic discourse, culture is traditionally distinguished into elite, folk, and mass culture. Mass culture is understood as a set of unified cultural values that function in contemporary society as a universally accessible form of culture. With the development and «transformation of media culture (from the first photographic recordings and the first steps of the global dissemination of media influence to today's social media-based existence), social and "class" differences have been overcome, forming a unified social space» [7, p. 209]. Thus, today the boundaries of the aforementioned classical division of culture into forms are in fact blurred.

The polyphonic nature of the media environment creates conditions for individual navigation within the space of knowledge and the interpretation of sociocultural codes. The dominance of the information sector in the media space stems from society's objective need for timely analysis, which serves as the foundation for information security and society's consciousness. At the same time, the cultural and artistic component remains peripheral, appearing mainly in documentary or educational formats, which reduces the presence of aesthetic content in the media landscape. This imbalance necessitates active state protection and the development of public television to ensure citizens' full access to cultural heritage.

Aesthetic modeling is a mirror of the current state of humanity and its immersion in spiritual exploration; it serves as a kind of defense mechanism against the chaos of the present and aids in the search for a point of support within the system of humanistic values [4, p. 30]. Society's aesthetic consciousness, which is based on practical experience, undergoes significant transformations under the influence of the media. Its multifaceted nature stems from the depth of the cultural context, which, according to S. Krymskyi, is inseparably linked to the national dimension. A nation is a «historical personality», and only within the national dimension can culture embody value-based content and historical perspective that serve as the foundation for the formation of aesthetic orientations [2, p. 58].

Arts television programming occupies a special place within the national media landscape, fulfilling important cultural, educational, and communication functions, thereby contributing to the preservation and promotion of Ukrainian culture, art, and creative achievements across various fields of artistic activity.

By broadcasting culture and acting as an active agent in its transformation, television determines which cultural phenomena will become established in the viewer's consciousness. The creative team is responsible for the quality and values embedded in the segment of media reality they create. Television's aesthetic potential is realized through the features of television language. For example, a director does not simply record reality but creates a new aesthetic space. Thus, television is a full-fledged art form. In some cases, global experience in television production has served as a model to follow through the purchase and adaptation of global entertainment formats. Ukrainian television producers manage to bring in something of their own, something reflecting the national mentality, something that is characteristic of and specifically appealing to Ukrainians through the use of national stylistic elements.

The expression «arts television programming» is used as a collective term to denote a wide range of screen-based projects that focus on issues related to culture and the arts. This category encompasses both purely informational and analytical content about the arts scene and specialized television productions that have the characteristics of works of art.

The study demonstrates the strategic importance of the arts segment as a tool for supporting the creative environment and shaping shared meanings. Public broadcasters act as guarantors of cultural heritage preservation, using documentary and archival formats to transmit the national narrative. In turn,

nationwide commercial channels contribute to the democratization of culture by integrating its elements into popular content. A multidirectional discourse is evident.

The dominance of entertainment and music content reflects a trend toward the simplification of aesthetic content. At the same time, the consistent presence of cultural and educational channels in the media landscape highlights the significant potential of historical and cultural programming. Examples include the projects «Ukraina maie talant» (Ukraine's Got Talent), «Ya liubliu Ukrainu» (I Love Ukraine) and «Holos krainy» (The Voice of Ukraine). The combination of aesthetic, hedonistic, and identity-forming functions allows for the popularization of national culture among mass audiences.

The editorial policy of the «Suspilne Kultura» public TV channel (in operation since October 18, 2002) serves as a model for fulfilling a cultural and educational role in contemporary Ukrainian television. As a component of Ukraine's cultural landscape and one of the tools for implementing state policy in the cultural sphere, it presents contemporary moral and value-based orientations to society. The channel's cultural and arts-focused programs include: «Dushi krynytsia» (about Ukrainian contemporaries – people of various professions), «U maisterni khudozhnyka» (about contemporary Ukrainian artists), «Kinopsys» (about cinema), «Teatralni istorii» (about the theaters of Ukraine), «Literaturna mozaika» (a review of works by prose writers and poets), «Svitlyna» (about photographic art). Scientific and educational programs: «Vyznani ukraintsi» (about famous Ukrainians), «Oberehy pamiaty» (about museums, archives, and libraries in Ukraine), «Khram» (about the history of religion and sacred art), «Dialoh» (a platform for discussing current issues in the contemporary cultural process), «Nash krai» (about the cities and villages of Ukraine). This systematic work by the television company serves as a media knowledge base on Ukrainian culture and contributes to the structuring of the contemporary information landscape, ensuring the effective promotion of national values and key figures in the artistic process.

With the onset of Russian aggression, the cultural sphere has transformed into a strategic resource for national security. The realization that the enemy is deliberately attempting to undermine Ukrainian identity has made cultural heritage and its promotion a key element of humanitarian protection and informational resistance.

As audiences turn away from the constant flow of information, they engage with cultural and art-focused formats as a means of emotional renewal and psychological stabilization. Intellectual and art-focused television programs play an important role in cultural broadcasting. Particular attention should be paid to the development of a comprehensive policy for the advancement of the Ukrainian media landscape, including support for production centers and adaptation of cultural content to the requirements of modern digital platforms.

Information evolution in society is closely linked to advances in IT. The global transformation of the communication paradigm, driven by the emergence of and widespread access to internet technologies, has become a key factor in the intensification of information exchange. Digital media rapidly incorporate video content from artistic events, virtual 3D tours, and audio commentary into journalistic materials. Audiences also actively engage in discussing the material through comments. The main feature of contemporary arts journalism is interactivity, with continuous audience engagement via feedback, manifesting in discourse through interpretations, topic initiation, and user-generated content. This alignment of the communication process with the community's needs was achieved by shifting from a monological to a dialogical model, which has significantly enriched arts journalism. Digital communications are increasingly dominant over other forms. Therefore, media convergence must continue to retain audiences.

Particular attention is given to the transformation of documentary and memorial formats during wartime. The current stage of development in arts television programming is characterized by a combination of digital transformation and the challenges posed by wartime conditions. In the context of armed aggression against Ukraine, cultural and artistic content takes on strategic significance as a tool of symbolic resistance, for the preservation of cultural memory and the consolidation of society. In these circumstances, arts television programming fulfills not only informational but also mobilizing and identity-forming functions, emphasizing themes of historical heritage, national culture, and contemporary artistic practices.

Therefore, television programming influences identity formation and the advancement of national interests via cultural diplomacy. In an era of global contest of narratives, this approach is especially pertinent.

IV. Conclusions

Amid the Russia-Ukraine war and social crises, aesthetic experience becomes a tool for psychological resilience. This is facilitated by arts-focused television content. Under prolonged stress, arts-focused content serves as an «aesthetic filter» that allows audiences to process traumatic experiences through artistic imagery. As a result, television becomes a space of social therapy.

The re-transmission of shared cultural codes in documentary media and memorial projects shapes collective memory. This not only unites the nation around a shared past but also lays the foundation for «visual ethics» – a system of values in which respect for heroic or tragic experiences becomes the foundation of national identity.

Modern digital platforms enable viewers to transform from consumers to creators and interpreters of media content. In the era of Society 5.0, arts programming faces an urgent need to adapt to the

requirements of digitalization. This process involves the development and implementation of interactive formats designed to stimulate critical thinking among media users.

In light of the above, support for arts television programming should be viewed as a component of society's consciousness security – the humanitarian security of the state. A high-quality cultural product is an effective tool for shaping a positive society's aesthetic consciousness.

Thus, arts television programming not only broadcasts art but also shapes viewers' perception of the world. They encourage passive consumers of media content to creatively reinterpret reality.

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Порожна С. Г. Мистецькі телевізійні програми як інструмент формування естетичної свідомості суспільства в умовах зовнішніх викликів

Метою дослідження є аналіз мистецьких телевізійних програм як одного з інструментів формування естетичної свідомості суспільства.

Методологія дослідження. У ході дослідження використано комплекс методів: аналізу та синтезу – для опрацювання наукової літератури за темою дослідження; контент-аналіз – для вивчення контенту провідних телеканалів з метою визначення частки та якості мистецького медіапродукту; узагальнення – для формулювання висновків щодо визначення мистецьких телевізійних програм як інструменту формування естетичної свідомості суспільства. Аксіологічний підхід спрямований на виявлення ціннісного потенціалу мистецьких телевізійних програм і їхньої ролі у формуванні морально-естетичних ідеалів особистості.

Результати. Зауважено, що естетична свідомість суспільства, яка базується на практичному досвіді, зазнає суттєвих трансформацій під дією медіа. Виявлено, що медіаконтент є активним чинником впливу на естетичні почуття та свідомість суспільства 5.0. Доведено, що в умовах збройної агресії проти України культурно-мистецький контент набуває стратегічного значення як інструмент символічного спротиву, збереження культурної пам'яті та консолідації суспільства. Мистецькі телевізійні програми мають позитивний вплив на формування психологічної стійкості аудиторії.

Новизна дослідження полягає в аналізі мистецьких телевізійних програм як інструменту формування естетичної свідомості.

Практичне значення. Розроблені рекомендації можуть бути використані з метою розробки цілісної політики розвитку українського медіапростору з підтримкою продюсерських центрів та адаптації культурного контенту до вимог сучасних цифрових платформ. Варто звернути увагу на якість створюваних мистецьких телевізійних програм з огляду на те, що вони беруть активну участь у формуванні естетичної свідомості суспільства.

Ключові слова: мистецькі телевізійні програми, естетична свідомість, телебачення, медіареальність, культура.