VALUE ORIENTATION IN AUDIO-VISUAL CONTENT AS A TOOL OF NATIONAL IDENTITY DEVELOPMENT

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Summary

The article is devoted to the development of the national cultural identity by means of molding and sharing the content, which contains the value orientations to enhance understanding by different social groups, namely the youth, their affiliation to a certain ethnical group with its specific mentality, moral norms, ethical principles and public position. In this paper, we applied Source Studies method, analysis of scientific literature, sociological and statistical studies as well as systematization practical experience of molding valuable content in interactive media. The paper explores approaches to understanding and classifying values as such, as well as possibilities of incorporating them in the content of the most popular forms, to be shared through the most relevant channels with active audience. Consequently, it is suggested to consider valuable content as a method of molding media culture, simultaneously taking into account both the internal and external factors of globalization processes, that also affect not only the formation of media culture but also the dynamics of socio-cultural changes and national landmarks. As well, we attract attention to inherent nature of audio-visual content, which through moving and sound images not only reaches considerable audience but also molds valuable principles to serve in favor of the development of identity of a certain society. Evidently, one of the information broadcasting tools full of value orientations is social networks, particularly, TikTok, which for the continuous growth of its audience is acknowledged both by statistics and perspective young audience, that is advisable to be influenced softly and with suggestive strengthening values of Ukrainianness.

Keywords: values, content, media, ethnos, cultural people, mentality, media culture social networks

1. Introduction

The specific characterizing the global civilizational process, to our view, is based on integration and interaction of ethnic groups, nations, cultures, values. However, one cannot ignore human-centric dimension, as its actualization is critical especially against the background of current developments in Ukraine in particular and in the world in general. Understanding human centric occurs by means of reflection on civilizational achievements, as well as cultural, artistic and educational gains and prospects for their development. Exactly these gains, to our mind, constitute the feeling of one's belonging to a certain culture, mentality, and ethnicity, i.e. comprise the symbols, which mold both collective and personal consciousness filling it with identity. Thus, the self-identification of the society, community, or a certain group reflects in the collective past, united by common history and even more – by a certain culture.

Understanding that identifying cultural codes enhance not only uniting the nation, raising its social consciousness, but also socializing separate individuals projecting cultural, social, resource values at them and civilizational gains direct us to explore the ways of molding national identity through broadcasting and distributing information on these values and gains. Thus, it is national identity, which molds person's self-evaluation and to other representatives and society members, as well as stipulates forming individual's stable qualities which mold their binary way of thinking, system of evaluative judgement, ability of selecting value orientations, which becomes the basis of personal communicative model acting both as a communicator and a consumer of information. Therefore, we suggest considering not only national identification via information coding but also analyzing which tools and means can help convey to the society exactly those values that will serve for the benefit of building up Ukrainian culture and Ukrainian society as a whole.

Issues of national identity, cultural and social values, inherent in this or that culture or ethnic groups draw attention of scholars of various scientific directions and spheres, namely Aronson D., Besanbayeva K., Habermas Yu., Helisli Yu., Hiddens E., Helner E., Etsioni A., Inglegart R., Kierkegaard S., Parsons T., Russell B., Riggs F., Sorokin P., Smith E., Heidegger, M., Huebner, C., Fransis H., Fukuyama F., Shlemkevich M., Shodmon H., and other theoreticians and practitioners striving to define national and cultural identity of certain social groups. As for Ukrainian science, philosophers and culture experts, linguists and artists are also trying to find the ways of forming identity comprehensible and acceptable for general state-building information policies of the country. Namely, Bekh I., Bukalov A., Dokukina O., Yevtukha V., Zhurba C., Ivanyshyn N., Crysachenko V., Lozko H., Parakhonskyi B., Rudnytska T., Ryabchuk M., Sereda V., Stehnii O., Stepiko M., Fedorenko S., Shkilna I., Shklyar L., Yurkevich P., Yavorska H., agree on the necessity of multidisciplinary research of Ukrainian identity, for as Stepiko M. notes: " The specific of the current stage of molding national identity in Ukraine is defined from the one side by the need to realize the idea of nation on the ground of Ukrainian values and from the other side – the need to realize socio-economic interests of the citizens" *(Stepiko 2011: 7)*. The values of Ukrainianness, expressed in cultural standards, have to be packaged qualitatively and wisely for further effective consumption. The revival of culture and search for common values – are key points, which can really unite Ukraine and seems a certain recipe of the way to exit from the systemic crisis. Thus, the cultural development enhances the value consensus that in turn has to be highlighted both through traditional and interactive media, which are major relays of public socio-cultural life for most Ukrainians.

2. Values as model landmarks in the Media

For development and effective functioning of digital technologies in the world, a person should acquire continuously certain knowledge, abilities and skills, besides in connection with the high dynamics of information processes in society, a person must have qualities enabling selfimprovment to the modern state of information technologies. In our opinion, in the conditions of digitalization, these personal qualities can be partly provided by the media culture of an individual, which becomes a vital condition for existence and development in the current world. This process is related to the fact that symbolic and sign systems, depending on the broadcast form and technologies are able to change the society, by correcting public consciousness. Today, technologies acquiring a mass character, contribute to the tendency that not individuals but their ideas influence the formation of public opinions on various topics,

thereby changing the world as a whole. Due to the media, the world of culture is filled with new meanings and images, norms and styles, forms of communication, etc.

The digital format of the culture in the new millennium has determined special possibilities of media culture as a global communication space and enabled specific ways of recording, perceiving and experiencing cultural phenomena with the help of media technologies. Thus, the dominant role of the media in the information society is a key factor in the emergence of media culture and, simultaneously, a factor in the transformation of culture, which determines the formation of consciousness through the transmission of values and the clarification of identical features.

Let's try to understand the essence of values, which existence is fixed by the time when a human began to realize and find in any things or phenomena the presence of properties to satisfy their needs, desires, interests. There is no unified approach to the differentiation of values in the scientific literature. Some scholars believe that the concept of "values" is related only to positive factors, others attribute the negative ones to it too. However, despite the differences in definitions of values, the main idea in most of them is that value is a public property of things, social processes, spiritual phenomena, capable to satisfy the needs of an individual, society, as well as concepts and motivations in the form of norms, goals, ideals *(Annenkov, 1998: 6)*.

Given that value is a phenomenon, important both for an individual and for the society in which the individual exists, it, as well, motivates the desire to live a full life, take efforts, work, achieve set goals etc, one may understand, that values, covering all spheres of social life, can be divided in each sphere into moral, ethical, aesthetic, and resource ones. Also, we can talk about the classification of values into social, cultural, political, vital – based on the physical needs of an individual. Contrasting class values, in our opinion, is not correct, because values can often be absolutized, which in itself cannot be correlated with individual values or national and collective ones. Traditionally, collective values include: freedom, axiom, truth, creativity, beauty, goodness, faith, hope, love; though this does not mean the specified list can be inherent to a separate individual, as it does not reflect such essential individual values as life, health, well-being and family wealth. Today, collective and national values, which include independence, good neighboring, patriotism, dignity, social peace, peacfulness, etc., come to the fore in the conditions of information aggression. People are seen to sacrifice the essential personal value, for the sake of the country's well-being, because they believe that values, acting as cultural traditions, customs, established norms provide the connection to the past, which is of particular importance for the education of patriotic feelings, passing family responsibilities to siblings, formation of public responsibility in the society. These social values may be analyzed both from the angle of global standards and from the angle of personalisation, aimed at increasing one's own mental activity and the search for unique identity, free from the influence of other cultures. Aspiring to a individualized consideration of social values, which is reflected in the modern world, we understand the tendency of dynamic personal development inherent in the present, herewith, it is essential to take into account the fact that such dynamics annihilate popular artistic achievements, replacing them with new ones.

Thus, it is necessary to understand what is really valuable both the individual and collective space, how it is consistent with national identification and, accordingly, not just to preserve, but also to multiply it in the Media, because the role of culture in molding morality and socially significant position is indisputable, since it is culture that constitutes the value-meaning basis of an individual's national self-identification. Culture is defined here as a system of "beliefs and customary values that ethnicity, religion and social group transmit from generation to generation to all its members on the fair basis" *(Guiso, Luigi, Paola Sapienza, and Luigi Zingales, 2006: 2)*, and its analysis turns into the content of values and beliefs of each group. Culture itself

differetiates the countries grounding on the public opinion on certain issues that prevails in the society. Culture is assumed to affect directly the activities of the country, as it influences on the sense of existence of this society as a whole. Culture is acknowledged to be not only the material, but also the spiritual essence of civilization, accordingly, cultural values are not just material and mental phenomena, but also communicative models for social subjects, because they contribute to conveying from generation to generation traditions, beliefs, customs, etc. which turn out to be valuable, significant, positive for the adaptation of an individual in the proposed reality. Through filling the Media with such models, occurs a certain virtualization of values, but it is due to this process media culture is formed, enabling devirtualization of value orientations, their decoding into informational relations and making them available for consuming by society as a whole, and individuals in particular. After all: "... it is value that is the basis and foundation of any culture. For this reason, the most important components of an integrated culture are also often interdependent: if one of them changes, the others inevitably undergo a similar transformation" *(Sorokin, 1962: 430)* – explains the relationships between culture and values P. Sorokin. Thus, we can understand that due to the transmission of values (not only cultural, but also social, mental, spiritual, etc.), culture as such is formed, provided that in the last decades value orientations have been formed in the information and communication space, changes in which come from the intensive development of global digital telecommunications networks and the development of the media landscape is followed by the development of media culture, however in these conditions it is necessary to understand all the responsibility assigned to the transmission of values in the Media. In this space, information serves for mass consumption in the society, as the major factor of its development, creating, storing and use of information and knowledge that provide new types and forms of communication. Based on the merger of telecommunication, audiovisual technology and hardware, a single integrated information and communication system emerges, where cultural transformations are observed mostly in creative works. In these conditions, the most important thing in the process of promoting value orientations is the use of media space opportunities, primarily modern IT services, network resources, television, cinematography, artistic forms, as well as opportunities created due to the development of innovative information and communication technologies.

3. Broadcast of socio-cultural values as a process of molding media culture

Given that television, newspapers, radio, movies, comics, popular novels, etc. today make cultural goods more accessible to everyone, there is a certain expansion of the cultural field, in which all artistic and cultural manifestations are "shared' to the general public. The fact that this culture arises from below or is created from above for its consumers is a problem to be considered from an integrated perspective, characterized by the daily broadcast of messages of various kinds molding our communicative universe, provided by the Internet, television, new forms of visual and audio content.

Involvement of amateurs (bloggers, Instagrammers, etc.) in active participation in public life, expanding the field of information consumption has created a new anthropological situation of mass civilization. Mass media culture, creating a new civilization that has its own value system based on new ethical and educational models, made by different generations along the national history, becomes a product to broaden people's consciousness for them not only to consume but also to see what they consume. Gone are the days when cultural values were a class privilege and were not available to everyone indiscriminately *(Eco, 2004: 53)*, therefore,

due to virtual communication, marked by the use of social networks, the Internet, mobile devices, the transmission of socio-cultural values is simplified, thereby forming a cultural environment where representatives of different social and age groups are more and more often exercising interpersonal relations online. Virtual communication affects the development of language, culture and life values. In particular, this is manifested in new signs and symbols, art directions, as well as renewal of life programs. For the successful transmission of values, it is necessary to "pass experience to others in the way of its following active reproduction – without thinking it over, studying it, accepting it passively, but reacting to the ways of transmitting this experience, really felt by those to whom they are offered" *(Negus K., Pickering M., 2011: 79)*. Such forms of cultural and recreational information consumption are growing in demand by various representatives of modern society more than traditional ones.

Referring tothe extensive digitalization, we understand that the transmission of socio-cultural values takes place through channels that can provide informative, enlightening, ideological, as well as suggestive functions. In our opinion, it is interactive media that are able not only to provide the abovementioned functions, but also have become the means of the highest demand by today's public, as for being a relaxer, it is a powerful tool for influencing individuals, their culture, etc. Traditionally, convergent media are considered as the means of communication, but recently in the Media they are increasingly used not only as a relay, but also have become a certain kind of art, a cultural phenomenon of our time, because through the culture they influence on the economy, social relations, and politics, programming the minds of millions people, controlling their judgements and behavioral practices.

Accordingly, interactive media created by a person or a group become the founder of media culture, which reflects not only the socio-cultural evolution of the society, but also the individual development. We should note that the molding of media culture, i.e. the broadcast of cultural values by specific media (personal or collecive), is stipulated mostly by individual factors, such as personal qualities, mood, personal experience, education, ability to self-development, critical thinking, etc., however, the external influence on the transformation of the media culture shouldn't be excluded, as it is consistent with dynamic processes of globalization, existing relations in the professional sphere, ethical norms and established rules. Therefore, media culture is being improved continuously due to the development of both technological and educational as well as relational components.

4. Relevant forms of presentation of valuable content in the Media

One of the leading forms of influence on the society, to our view, is audiovisual content being the founder of the Media and intercultural communication, it is at the same time susceptible to the influence of not only technical and technological innovations, but also changes in paradigms of thinking in general. Numerous media channels create a special information field affecting the way of molding social, moral, artistic, aesthetic values and interests. Screen media, which include cinema, television, video, the Internet, etc., govern the viewer's emotions much more effectively than traditional printed ones: media information affects simultaneously both hearing and vision, synthesizing almost all human methods of communication *(Subashkevich, 2016: 100)*. Accordingly, representatives of various social groups mostly perceive actual reality as "reflected" by audiovisual media culture, a mutual projection of the inner and outer worlds, where reality changes many times. This self-projected, meanwhile real world is a symbolic space-time continuum, which cannot exist even for a short

time in any stable, fixed form, without continuous transforming and developing. Iconic and symbolic representation of inner experience provides the life world with a special form – an individual "packaging" *(Tytarenko, 2000: 6)*, existing not only autonomously from external perception, but also constituting a completely competitive alternative.

Having analyzed statistical data of network, resources reflecting the number of global web users, it can be seen that audio-visual content is consumed much more actively than media texts. One of the platforms that broadcast short videos, in which it is appropriate to embed the necessary valuable content, is TikTok, launched in 2017, which has quickly acquired global popularity. The huge popularity of TikTok reflects one of the most significant technological trends of recent times – the transition from a personal computer to a mobile device. It also reflects recent changes in internet user behavior, such as shorter attention spans, causing short-form video platforms to become major players. The number of TikTok and Instagram users increase can be observed through the data of statista.com for 2020 and 2022 (Figure 1) *(Statista)*.
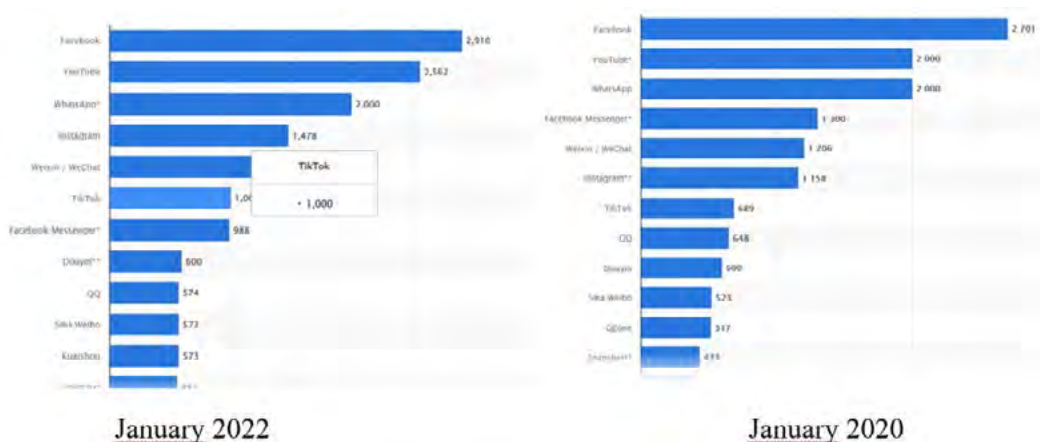

**Fig. 1. The most popular global social networks by the data
of statista.com (Statista)**

However, what makes the app a global phenomenon is its demographic range. In our opinion, it is the youth the valuable content we talked about at the beginning of our article should be aimed at.

TikTok allows users to create, edit and share short-form video clips enhanced with filters and accompanied by the latest music trends. It should be noted that according to the study by Kantar *(Kantar)*, people perceive music on TikTok as "fun" – what is 66% more than other platforms in silent mode. Users believe that the sound accompaniment in TikTok adds more information to the content, making it more interesting and exciting. Music on TikTok can be considered as an anti-scroll that keeps users' attention. In the world of endless content – photos, videos, stories, lives, posts – the sound stops the user and preventing them from moving down the page. If the content affects both vision and hearing, the brain gets more involved for more time necessary to process the received material. Music keeps the attention of users encouraging them to focus fully on the content (both organic and advertising). Kantar study reports 73% of respondents to stop for watching audio content. Therefore, for broadcasting the necessary (in our case valuable) content, music plays a key part of interaction with the consumer.

Thus, images filled with valuable meanings, supported by sound accompaniment, to some extent can be considered a form of art, due to which both individualized and collective processes of creativity are activated. Serving as a relay of cultural and social achievements, audiovisual content affects the formation of the worldview of both the society as a whole and an individual in particular, and even contributes to the acceptance or rejection of certain moral norms, ethical rules and cultural values. Being the art of visual moving images, audiovisual content is aimed at the ideological and moral education of the public in all life periods and cycles, taking into account the professional, age, social and other characteristics of this content's consumers. Due to its organic nature, information presented through moving and sound images reaches a colossal audience, fixing socio-cultural values and their impact on the public as a whole, thereby forming new moral, ethical, aesthetic and cultural norms, which in turn shape those values that serve to build the identity of a certain society.

5. Conclusions

The long live studies of value sphere issue has acquired an interdisciplinary character and become a reflection of the value orientations phenomenon under consideration of many scholars as these orientations include ideological, political, ethical aesthetical and other grounds for a person's evaluation of social events, as well as a way of structuring their behavior regarding the motives in compliance with ethics and values. Value orientations of inner and outer environment of both an individual and a collective are closely related to social experience, the system of value attitudes fixed in a specific temporary situation in the society. Evidently, the molding of value orientations are affected by various factors, among which the role of interactive media is hard to overestimate, for exactly they play an important part in forming concepts on the surrounding world and life norms. But, it is necessary to keep in mind that the information, broadcast in the Media molding a certain media culture, forms the public opinion in the conditions of a certain opposition of the national identity to the ongoing globalization therefore provoking inconsistency of value orientations in the society.

Continuous discussion are held in modern Media as well as social – cultural and legal areas on various approaches to regulating media activities, molding media culture, filled with value orientations and cultural traditions, developing the decent Media to broadcast not only social and cultural collective relations but also a clear direction of social development to enhance molding the national cultural identity.

In our view, the change in the situation is possible through the development of the information policies on the ground of the national cultural identity and the value of Ukrainianness as well as responsible Media self-organizing. For this reason it is essential continuous update should be provided on the media hygiene, spotting fake information, searching for primary sources, as well as relevant use of information technologies aiming at strengthening the system of spiritual and moral values. We consider it possible through audio-visual means of communication, enrichment of the national electronic library, creation of data bases, portals, profiles in social networks, channels in the Telegram and Viber networks to share information on Ukrainian traditions, values, national art achievements, cultural heritage, etc.

Summing up the above, the conclusion can be made that the national cultural identity is exposed to a huge number of internal and external threats, provoking the existing moral models, cultural traditions and values, spiritual unity, the outlook universals as the background of culture. Nowadays, the Internet, with its ability to broadcast various types of content,

especially audio-visual, being the most important tool for conveying culture not only reflects reality, entertains, educates millions people of all ages but is the major institution to disseminate cultural values and guarantee the national security. In this regard, it is critical to implement social and legal regulations to the process of broadcasting information in the modern Media.

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