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## **SOCIOLOGICAL COMPONENTS OF INTERACTION BETWEEN ART AND SOCIETY**

*Abstract. Art as a social phenomenon has always been a critical element of the public - the official life, which implements a number of specific and non-specific social functions. This paper addresses the problem of relations between society and art, analyzed subsystem operation artistic culture and sociological components revealed interaction of art and society.*

*Keywords: social and cultural institution, art , society , functioning, public, society , subsystem , components, cultural policy, subject.*

**Statement of the problem.** Until recently, scientific analysis considered art as a form of social consciousness, but today this view turns out to be limited, because it does not reflect the dynamics of functioning art. After all, art - this is a complex and dynamic system operation which brings together the following steps as the emergence and creation of artistic values, activities of various institutions for the preservation and dissemination of works of art, mastering the art box society.

**Analysis of recent research and publications.** The question of the relationship between art and society both past centuries and today considered by such scholars as L.Vyhotsky [2] Yu.Lotman [6] Yu.Perov [8] H.Plehanov [10] J. Voigt - Babushkin [13]. Operation of arts in society O.Volkova investigated [1], M.Kahan [4] A.Mol [7] V.Efroimson [15], the methodological problems of management in artistic culture D.Dikov studied [3] , M. Kagan [4]. Today, as current research and development of the abovementioned problems V.Petrova [9] K.Sokolova [11].

**The wording of Article goals.** To analyze the operation of the subsystem artistic culture in the community and identify the components of sociological interaction of art and society.

**The main part.** The specific role that art plays in society, encourages a more thoroughly science peer into its nature and properties. In the scientific literature, actively asserted the idea of art as a bahatoskladne and ambiguous phenomenon, so this social phenomenon is now being studied in a variety of ways. That led some researchers to talk about art as a collection of outcomes of art, others - as a system of social - psychological and ideological relations, and others - as a social - art of communication, the fourth - as a socio-cultural institution.

Modern institutions artistic life emerged at different times, for different purposes and functions. However, there is always a set of institutions was systemic in nature , as all art forms interact with each other , influenced each other, and the emergence of new art forms influenced the artistic system of society, changing the system of relationships.

Typically, most cultural institutions emerged and evolved to perform specific functions. The development of such institutions and their interaction in the social field have led to their poly-functionality that speed artists on the results of their work on public art. Between the two main actors of the art of life - artists and audience - there were intermediaries who functioned as a combination of art with their audience.

It should be noted that in all stages of development of different social systems, both in quantitative and qualitative terms, artistic production focused on consumer products work. Creative activity whether in art or in architecture or design, and generally in all - what kind of art has always responded to demands and tastes of the public. Because social life, no institutionalized activity cannot exist if not satisfied with any - that urgent social need. Thus the aesthetic needs of consumers gain value - normative.

Before we reveal the sociological components of the interaction of art and society, it is advisable to analyze a number of subsystems functioning culture.

The first subsystem - art production values. The subjects of this subsystem act as professional artists, architects, designers and art lovers. It includes the following forms of their activities as creative unions and amateur teams. As part of that subsystem - a system of art education: art universities and other educational structures that prepare professional personnel for art and system of promotion, promotion of professional and amateur artists - reviews, contests, awards, honours.

The second subsystem - artistic consumption and its actors: customers, viewers, readers, listeners with their own needs, tastes, estimated that due to the objective determinants - social status, education, age, and physical facilities.

The third subsystem - Mediation between artistic production and consumption. It is a system of conservation, reproduction and dissemination of artistic values It includes institutions of art and means of dissemination of artistic values , promotion of art and culture, aesthetic education.

The fourth subsystem - development and implementation of cultural policies in the field of art and culture, scientific management of its development.

Consider these subsystems more details. Artistic production - is specifically - historical form of artistic processes of creating values, which are the creators of artists of various disciplines, including representatives of the arts, which can be combined in a variety of creative community, trade unions, clubs, guilds, studios, workshops, public art organization. It also includes institutions that are engaged in

professional training of artists as well as professional intermediaries between art and the public - critics, art historians and other specialists.

Art work of art distinguished by his genre. It can be collective and individual. It is also possible for art and differentiation of the addressee - the separation of the mass and elite art. Concerning the relation of power and commercial structures to specific types of creativity can highlight the work of approving and not approving (Underground), as part of the social life of the artwork somehow fits the ideological structure of society - religious, political, moral and legal.

As an element of social regulation, artistic production can be formal and informal organization model, a temporary functioning. In such cases, these organizations are trying to provide stability and performance art, and, if possible, to meet the needs of consumers of artistic production.

Central to artistic production is a person of the artist - a man who has the talent artistically imaginative perception of reality and the ability to carry out their own personal and original vision of the world by means of the relevant art form. However, the current regulatory system of artistic production artist provides a broad array of choices in the field of aesthetic research.

Art consumption - is specifically - historical form of access and participation to artistic values. It may be in the nature of direct communication with the artistic values - through visits to museums, art creative art and trade exhibitions , and can be implemented in the form of domestic consumption of art - through watching TV - video programs , internet, audio recording. Under the artistic consumption can be individual and public.

The audience (from Lat. Publicys - public) - audience, social community of people united by the interaction of user (individual or group) who have the information and bring it to this community [12, P.283]. During the public art refers to the socio - psychological Consumer arts, interconnected and diverse relationships with artists regarding art and through it. In addition, it is an integral link in the artistic culture of the society, is the subject of creative life through and through which implemented the social function of art . The audience - it's an active participant in the creative process, the struggle tastes, trends and styles. For an individual perceiving art subject, part of the public to which this entity identifies itself - a source of authoritative norms and values . Like all other subjects of artistic life, the audience is an integral part of the environment and part creative life where art interact with society.

Historically, variable structure differentiated as public art outside, the social character - ethnic, demographic education and the parameters of art - with defined benefit certain types of genres, trends and individual works of art by the dominant artistic principles as by perception, for ideals, norms and estimates. The audience

may be real and potential organized (union organization) and diffuse, stable and situational.

In the historical evolution of public important role to play most of the art that forms the public. In the artist's activity and its products - works of art - fixed certain types of relationships with the public both real and imagined. The audience acts as the subject of the influence of art critics, media advertising, targeted aesthetic education. Relationships in the "artist - audience" - the central link of the artistic society, which can be considered not only as the public perception of an art as well as the final link of artistic communication. Thus, the audience is that part of society which are implemented through social functions of art.

Most researchers tend to divide audiences into actual, apparent, real and potential . The well-known art critic Yuri Perov considered dominant in the creative process of the public up to date [8, p.153]. For the current audience share on situational - specific public works, which is apprehended by the circumstances (" out and immediately ") and a constant that focuses on a particular type of genre of art or a particular artist or creative team .

The relationship of artists and the public in a market economy based on specific institutions and mechanisms that previously did not exist or play a supporting role. Chief among them - the market mechanism ' demand - supply ', which defines the purpose of artistic production.

Distribution artistic values (third subsystem ) occurs through different channels of communication. It can be publishers, publishing, television, museums, galleries, media, internet network. Art - one of the most powerful means of aesthetic education and artistic culture of man - the core of aesthetic culture. The vast majority of modern scholars of social and cultural aspects of art believes that expanding the audience to turn to art education and aesthetic education of the public in front of everyone for the help of her contacts with creative types.

Develop and implement cultural policy artistic culture belongs to the fourth subsystem artistic creativity. First interest in cultural policy appears at the end of the 60 of XX century, when UNESCO began regular funding for research in the field of cultural policy. Today, no country can do without a defined and focused cultural policy formulation and its implementation is an important and indispensable task that ensures the stability of society.

The cultural life of society - is a set of social institutions that are aimed at creating cultural values, their fixation on physical media and the selection, retention and broadcast cultural values. Accordingly, among the subjects of cultural life distinguish those who create cultural values, who make them available to the consumer (captures and distributes ) to popularize them and who consumes. Thus, culture becomes an arena for the struggle between different actors - groups (

mediasubcultures ), creators of cultural values, different social institutions that are involved in their preservation and distribution - and the state. Thus, cultural policy - a struggle of interests of different actors of cultural life, which is crucial allocation of various resources - financial, material and human resources and information. According to this understanding of the cultural policy of the most powerful entity is a state that has the largest resources and opportunities to influence the culture. This influence is exercised through control of religion, science, art, public policy through a system of education and the media.

Among the many factors that influence the nature of art, the content of the works, their style and form, as well as ways to contact art with its audience, one of the most important is power. That is the power at which the artist creates, sets out its designated number of requirements defines the limits permitted by both the factual and in the formal sense, may impose the illusion of freedom of the artist or dictate rigid ideology applies in relation to art punitive sanctions or lets him free market element.

Art, on the one hand - an independent social phenomenon that creates a "second reality", which effectively creates a picture of the world. "The poem, song, sculpture, painting - grim or cheerful - creates fellowship and unity of perception, universal language" [15, p.142]. On the other hand - channels broadcasting cultural information - education system, printing and media services - are remarkably enhance the impact of art on society. Therefore, the state is experiencing a continuing interest in the arts, which is realized in the form of certain cultural policy. Therefore, as an example of art easier just to show how the nation-state refers to it through cultural policy. Created by the state social institutions perform the following functions in the field of cultural policy as - public recognition of individual works and their authors, selection, storage and transmission of cultural goods produced by previous generations , the organization of artistic education and training of artists that can create value art, education of consumers, regulation through financial means the production of art assets and services . That is the real balance of power between institutions determines the nature of the artistic life of society.

**Conclusions.** Sociological components of the interaction of art and society are:

1. social object properties - individual, group , class , association - are necessary for artistic activities and underpin the ability to create and take artistic values;
2. social activities subject - the creation, preservation, distribution and consumption of artistic values , by studying the processes of creation, preservation, distribution and consumption of art treasures ( art critic and science of culture ) in a meaningful influence on the processes of creation, storage, distribution and consumption artistic values (management , marketing, aesthetic education );
3. food art culture - art work, artistic elements of the environment;

4. institutions that support the creation, storage, dissemination and assimilation of artistic treasures, as well as the study of these processes and meaningful impact on them (creative unions and organizations, cultural institutions and art schools and art groups, academic institutions and schools of art and culture, governments of Education and Culture).

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### Аннотация

**Никоненко Т.Н., Сахно К., Социологические компоненты взаимодействия искусства и общества. Искусство как социальный феномен всегда было одним из важнейших элементов сферы публично** —

официальной жизни , которое реализует целый ряд специфических так и неспецифических социальных функций . В статье рассматриваются проблемы взаимоотношений общества и искусства, анализируется подсистема функционирования художественной культуры и раскрываются социологические компоненты взаимодействия искусства и общества.

Ключевые слова: социокультурный институт, искусство, социум, функционирования, публика, общество, подсистемы, компоненты, культурная политика, субъект.

#### Анотація

**Никоненко Т.Н., Сахно К., Соціологічні компоненти взаємодії мистецтва і суспільства.** Мистецтво як соціальний феномен завжди було одним з найважливіших елементів сфери публічно - офіційного життя , яке реалізує цілий ряд специфічних так і неспецифічних соціальних функцій. У статті розглядаються проблеми взаємовідносин суспільства і мистецтва , аналізується підсистема функціонування художньої культури та розкриваються соціологічні компоненти взаємодії мистецтва і суспільства.

Ключові слова: соціокультурний інститут, мистецтво, соціум, функціонування, публіка, суспільств , підсистеми, компоненти, культурна політика, суб'єкт.