



QUESTIONS OF PSYCHOLOGICAL READINESS OF ART UNIVERSITY STUDENTS FOR BUILDING A CAREER

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Abstract

The article reveals questions of psychological readiness of students of art universities to build a creative career. Various management variants of creative workers and their features are considered in the context of teaching in higher education institutions of art.

Key words: career building, art-management, career environment, psychological readiness for action, facilitator

Introduction

There is a widespread opinion in the artistic and creative environment about the incompatibility and even the opposite of art and the business world. Art is often associated with selflessness and spirituality, and business aspirations are directed at specific pragmatic goals, making profit. People of art often consider it impossible to create themselves in any kind of framework that limits the creative process. Some consider the idea of management of art to be absurd, and concepts such as “career”, “career

building”, unsuitable for the artistic environment, defining their professional self-realization rather as “pure inspiration”, service, and mission.

However, the relations between the artistic environment and the world of business are already actively discussed and implemented in the modern world. This process has a two-way character of rapprochement and contagion. Throughout the history, art and business have always been in certain relationships and, upon closer inspection, were not alien to each other, but perhaps never before these

relationships were articulated as clearly and aggressively as in recent decades.

This trend is primarily caused by various economic crises, one of which is the crisis of overproduction. The latter led to the transition of modern society from the consumption economy to the experience economy [6]. We are witnessing how the aesthetic concept is actively promoted in business. Aesthetic concept means design, ergonomics of the environment, business ethics, advertising and many others.

There is also the practice of borrowing business methods and techniques that are of art, which have arisen long ago and have firmly established themselves. Lately, many works have appeared that offer analogies between “organization and theatre” (Best & Kellner, 1997), “leader and artist” (O’Malley & Baker, 2012), management as jazz improvisation (Barrett, 1998) [7].

At the same time, counter processes occur in art when art practices become impossible without the use of business tools, including planning, design and marketing approach, strategic, investment, financial management, etc.

The proclamation of art as a new sector of the economy, namely the “creative economy,” was the crowning of the process of bringing these seemingly opposing areas of human activity closer [11]. The tendencies of such interventions cause different reactions, however we consider it undeniable that they can be stated as a fait accompli.

This process of rapprochement and contagion of two spheres of human activity, which are opposite in terms of goals and functions, can be compared with the process of synthesis of academic music and jazz, which began in the middle of the 1920s in the works of G. Gershwin, A. Dvorak, I. Stravinsky, M. Ravel and other composers, when “spicy” and “fresh” jazz

intonations were heard in classical works. Later, in the period of “modern jazz” in the 50s of the XX century, when jazz music began to acquire a clear classical look in the works of S. Kenton, D. Brubeck, J. Lewis, etc. This phenomenon in the history of jazz even became known as “third current.”

Art has ceased (or ceases) to be the result of only “pure inspiration.” The modern level of knowledge in the field of human sciences allows us to understand and realize the deep mechanisms, including creative processes. This gives an opportunity and brings the artists to the need to plan both the creative process and their own creative path. In this regard, the concept of “career building” does not seem so alien, formal and not applicable to artists. Issues of conscious management and building are especially relevant in the current economic conditions.

Art university as a career environment?

Theories that study the phenomenon of career, the process of building a career, throughout its history have undergone a significant evolution. The study of the phenomenon of career occurred initially in the framework of management studies, but later representatives of behavioral sciences actively joined the research. Early theories saw the career as a progression in the office stairs in the organization; later theories see the career as “self-realization,” the development of a person throughout the life journey [13]. Career in the work of researchers goes beyond the organization and covers a broader time range from school desks to the life in retirement. Career is seen as a “sequence of roles,” “life scenario,” highlight the concept of “poly-variable career,” the success or failure of which is determined

solely by subjective assessment. This semantic content of the term career was called “acmeological definition of a career”: career - not only (and not so much) advancement on career ladder, but also the process of realization of the person himself, his opportunities in the professional activity conditions [4]. The concept “career” in this kind of its evolution, its modern form becomes quite adequate to the artistic environment. Moreover, it is as if “written off” from the professional path of artists and in the modern theory can be fully defined as the theory of “artistic career.” Consequently, regardless of the sphere of activity, every person in the modern world builds his career following the example of an artist, a creative personality. It is all the more strange that these theories are not applied and are not used in the system of vocational training for students of art universities. Higher education institutions are becoming increasingly participants of market relations

and the professional success of graduates is not only a manifestation of social responsibility, but also one of the main criteria for the quality of the provided educational services.

According to modern theories, professional realization and building a career begins with the choice of the specialty and university, where the professions are to be trained [5]. The period of study at the university is called the early stage of building a career. For some specialties of art, building a career at an early stage is vitally important. This applies to a greater degree to representatives of the performing arts - dancers, artists, actors, since the peak of a stage career is most often associated with physiological “youth.”

For students of art universities, building

a career is not an easy task for a number of reasons. The key problem now is the lack of attention to career management as such in the universities of art. In the higher educational institutions of other fields - pedagogical, technical, business, services, etc. - the problem of career management is fairly well documented. Technologies of career creation is successfully used more or less - career tutoring and career coaching, there are centers for career development, and in other words, career management occupies a completely legitimate position. At the same time, there is no systematic effort in this direction in the educational space of the art universities. Being a sphere of spiritual production and an ideological tool, art and artistic creativity were fully subsidized by the state and enjoyed a “privileged” position, “a special status” for a long time. This situation led to inertia, stereotyped thinking and a serious backwardness in the field of management, including career management. The young generation continues to inherit this lag: along with “strong” professional training, high level of mastering the craft, issues of career development, self-realization in the new conditions remain a game of luck.

Reasons for the difficulties in building a career, some of which will be typical for students of all universities, and part of it specific to the students of art universities can be identified below. We list the following objective reasons:

- conditions for non-guaranteed employment;
- remoteness of the result of creative work in time, and the related difficulty in evaluating the artistic product;
- criteria subjectivity for evaluating the products of artistic creativity;
- dependence of incomes on consumers’ tastes or market conditions;

- “closeness» of the professional environment;
 - a small number of creative organizations and vacancies there;
 - the slow succession of generations;
 - protective tendencies of the older generation;
 - low level of remuneration of labor in the state sector;
 - lack of social and legal protection in non-governmental creative organizations;
 - unfavorable social and economic factors caused by underdevelopment of mechanisms as well as adequate market system;
 - lack of systematic training in career building in the early stages, etc.
- Subjective factors can include:
- psychological unpreparedness of graduates to active professional self-realization;
 - Dependent attitude as a result of education by the masters of the older generation;
 - lack of the skills necessary to realize the creative potential in a market economy conditions: project thinking, mastering project technologies, basic legal literacy, personal effectiveness and self-organization skills, foreign language skills, communicative psychological and regulatory techniques necessary in addition to narrow professional skills, knowing their own profession inside out
 - low awareness of current trends in the art and business world;
 - lack of awareness of the need for purposeful career formation, mastering the necessary techniques for it, awareness of oneself as a subject of creative activity, capable and eager for self-realization in the profession.

Awareness that the conditions of a market economy, despite the severity, give significantly more opportunities for

successful realization in the creative profession. Intervention of art in business in the context of building an artistic career opens new horizons for forms of self-expression and interaction with the consumer.

Psychological readiness to build a career

Before we proceed to a detailed consideration of the phenomenon of psychological readiness for building a career, we consider that it is necessary to make concretization and clarification of the concepts of career preparedness and psychological readiness. Career preparedness is a broad definition that includes the formation of professional tools, a sufficient level of abilities, skills, mastery, and proficiency in the profession, i.e. operational component or more “objective” factors. Psychological readiness is part of career preparedness, it is also difficult and even impossible without an operational component, but it more implies psychological structures, such as installation and expectations, motivation, self-esteem and expressed in the intention of conscious career building or “subjective” factors.

Psychological readiness at the same time is a general psychological concept and is considered in various aspects: psychological readiness for studying, for work activity, for family life, for performing work tasks, etc. There is a wide variety of approaches to the interpretation of the concept of “psychological readiness” and its sufficient elaboration both in works of domestic and foreign scientists. The problem of psychological readiness at different times was investigated by B.G. Ananiev, S.L. Rubinshtein, V.A. Slastenin, V.I. Pogrebensky, A.G. Maslou, K.R. Rogers, K.G. Jung and others [9]. In some works,

psychological readiness is seen as an installation [10]. Installation is also a general psychology theory and implies a holistic, undifferentiated state of the subject, preceding activity. The installation is interpreted as the boundary between “subjective” and “objective” and occurs when the needs of the subject collide and the objective situation of its satisfaction. The theory of installation, just like the psychological readiness, is considered in relation to many aspects and branches of human activity, including creative. In particular, the notion of installation for success formulated by the Russian psychologist D.K. Kirnarskaya as applied to her study of musical abilities and talent is known. As the scholar says, if talent,

giftedness, abilities are a product of genetic heredity and weakly succumb to external influences, then the setting is completely manufactured, it is entirely in the power of man. It is this properly formed state that allows you to achieve the maximum potential realization [2]. This is also true of psychological readiness.

The concept of psychological readiness is considered most holistically in the context of “psychological readiness for action». It is treated as a state of mobilization of all psychophysical systems of a person, ensuring the effective performance of certain actions. Quite authoritative in this approach was the work of Ya. L. Kolomensky. He interpreted psychological readiness as a level of personality development, which assumes the formation of a coherent system of value-orientation, cognitive, emotionally-volitional, operational-behavioral properties, as a set of skills, skills and personal qualities adequate to the requirements, content and conditions of activity [3].

According to B.G. Ananiev, readiness

for work activity can not be limited to the characteristics of skill, labor productivity. He believes the definition of the internal strength of the individual, its potential and the reserve, necessary to improve the effectiveness of professional activities in the future is important in the assessment of readiness. [1]

L.TS. Puni’s thesis “Development of students’ psychological readiness for professional work» is devoted to even more substantive consideration of psychological readiness [3]. The author has focused on studying the applied aspect of development of psychological readiness for professional activity by means of self-regulation.

In this article, we consider the student’s psychological readiness for building a career *as a personal education characterized by an awareness of his needs and setting himself to maximize his own abilities in the conditions of the artistic environment, the intention of conscious career building.*

Integrating the two above-mentioned structures of psychological readiness, as well as the acmeological definition of a career, taking into account the peculiarities of the art sphere as a career environment, we form our own structure of psychological readiness for building a career of art students with the following components:

- *emotional and motivational* (value attitude to creative activity, love for the profession which directs strong-willed efforts, inner success motivations, value orientations, motivation to consciously building a career);
- *appraisal and operational* (adequate self-esteem, self-confidence, confidence in his own choice, independence in assessing his own creative activity and products, level of craftsmanship, ability, skills, mastery);
- *creative* (search activity, including new

forms of interaction between art and the surrounding reality; the ability to create, not only to create something new in the outer plan, but also the formation of new formations, the development of one's own personality, the ability to combine incompatible, expanding horizons).

For the successful formation of the listed components of psychological readiness, the purposeful efforts of the subject of creative activity with professional psychological support at the early stages of career development are needed.

Training - an effective way of forming a psychological readiness

Psychological support for building a career in the early stages (during the period of study at a university) implies an integral system of interrelated and purposeful activities. Among them:

- designing curricula and content of educational disciplines taking into account the recommendations of employers;
- drawing up the subject of course and diploma papers, projects in accordance with the career environment requirements;
- organization of professional and systematic consultancy on a wide range of issues from employment to practical recommendations on career management;
- organization of mentorship in the university, when senior students interact with younger students, helping them to overcome career crises;
- organization of communication of different generation graduates - talks with successful graduates working on a specialty, creation of an alumni club.
- active inclusion of students in project activities.

The tasks relating directly to the formation of a psychological readiness for building a career are most effectively

addressed through psychological and educational trainings. The tasks of psychological training include:

- work on the adaptation of students in the university at different stages;
- formation of motivation to build a career;
- studying of the demotivation causes and overcoming it;
- formation of skills to overcome career and creative crises;
- formation of career expectations and attitudes;
- monitoring the change in the personality of the student, etc.

The objectives of the educational training include:

- acquaint students with modern concepts in the field of art and business, creative industries;
- study of contemporary forms of interaction between the artist and the public;
- training in project management tools;
- Idea generating methods and decision-making technologies, etc.

Training technologies in this case fully comply with the principles and rules widely described in the literature. Common methods are used during the training:

- work in small groups;
- work in pairs;
- work in a circle;
- exercises to develop teamwork skills;
- communicative exercises, training of partner communication;
- Exercises for the development of creativity, sensitivity, and dynamics of thinking.
- business games;
- brainstorming;
- group discussion, etc.

A special attention should be paid to one of the types of training or the style of work that is used in the training -

facilitation.

Facilitation is a professional organization of group work aimed at group achievement of the set goals. In other words, in the process of facilitation, the group actively participates in the solution of the tasks set, using and actualizing its internal potential.

“The facilitator - a professional who offers support in the context of operational management, provides a method and means to help find the answer in difficult situations related to the business operations” [12].

In other words, the group solves problems independently, using the experience, knowledge, creativity of its members. The facilitator creates the atmosphere necessary for the release of the creative energies of the group, for the best disclosure of the creative potential of the group. Facilitator creates space for effective information exchange, in the process of which he is the most involved and everyone will be heard.

Again, in order to better explain the essence of the facilitator's work, a difference from the other coaches, scholars go to analogies with the art world. Here is how the work of the facilitator is described by Prokofieva N.I. in her book “Business training: where to start and how to succeed. Guides for managers and coaches.”

What is the difference between the facilitator's style and everyone else's? In order to understand this better, let us turn to the method of group analysis.

In the group analysis, the facilitator is called with more meaningful, accurate and euphonious word “conductor”. The conductor should not be a virtuoso composer or tuner, trombone player or violinist - performing functions in the orchestra are done by musicians.

However, conductor is able to organize a harmonious sound. The main instrument of the conductor is the “magic wand.” This person stands with his back to the audience and manages dozens of musical themes and sounds, people and their instruments with mere mimicry, gestures, and gaze. With a slight movement of his fingers or even a trembling eyebrow, this person is able to cause or extinguish the soloist's activity, make the hall sob or applaud in ecstatic delight. This person is at the forefront of the stage, but it seems to be not: the listener's eyes are directed to the orchestra; they listen to the sound and catch the echoes of their inner world, excited by the music. A good concert can be compared with a magical ritual that transforms all participants: both listeners and musicians are changed after it.

“Something similar happens in psychological training, which is conducted by using a facilitative style” [8].

Recognized expert in the field of facilitation Tony Mann has requirements to the facilitator:

1. Facilitators are not connected with subject knowledge, in other words, they should not be experts in the topic of discussion, brainstorming, meeting, etc. The effectiveness of the facilitator depends on its ownership of the format in which the meeting takes place, from its ownership of the process. Good facilitators understand how to manage groups, and what models, tools and techniques to use in order to get the desired result. A format is a way of structuring and organizing a group to perform a specific task. A process is a combination of different models and techniques that are used to achieve a solution.

2. Facilitator should be a creative person and be able to take risks. He should be ready to step outside the comfort zone

to create a new technique or adapt a tool that would suit the situation.

3. A good facilitator is able to react quickly. The group may go astray in the search for a solution to a difficult issue; the facilitator is also needed to start the process of finding a solution in the group.

4. The facilitator should remain open to changes and stress-resistant.

5. Do not rely on highly specialized knowledge; the broad outlook will be much more effective. You need to accumulate a lot of analogies and metaphors that will help in managing the discussion.

Facilitator style, in our opinion, is most effective when conducting trainings in the artistic and creative environment. Since creative people do not accept the directive style of communication, many have a high level of resistance, self-esteem is too high. Creative people have to solve difficult tasks, ready answers to which to be found neither in the textbooks nor on the Internet. Creative people are fundamentally creative at their core, but they are often inert, constrained, they need activation and then they literally begin to gush ideas. People from different areas of art gather at the training sessions, which is often a challenge for the coach, since it is impossible to be an expert in all areas at once. Nevertheless, it is necessary to lead everyone to a common solution of problems and understanding of the situation, and in this case, the techniques of facilitation are irreplaceable.

Facilitation is extremely suitable for forming preparedness for building a career in the early stages, because it involves **a long process, which is quite feasible in the process of studying at a university. Effective facilitation leads to** increased motivation, opening up the potential, shaping attitudes and expectations, realizing unconscious earlier motives,

needs and aspirations, effective action, in a word to the full psychological readiness necessary for creative people to build a career.

Conclusions

Thus, at the present stage of the society development, it becomes necessary to prepare the art university students as subjects of the creative economy, creative industries. Preparation in many respects consists in formation of psychological readiness for career building and professional activity in the conditions of market relations. For the successful formation of psychological readiness, the purposeful efforts of the subject of creative activity with professional psychological support at the early stages of building a career are needed. Studying at a university is an important initial step in the process of building a career. It will be good, if during this period not only professional skills of mastering craft are formed, but also skills on career management.

One of the ways of psychological support can be the use of training in the work of the organization as a way of forming and developing a psychological readiness for building a career. Trainings can be both educational and psychological. The most appropriate for students of art schools is the use of a variety of training - facilitation, or the inclusion of facilitation techniques in ordinary training. Facilitator style is most suitable for artists, because it implies a non-directive style of communication, creating an atmosphere of trust, building a communication environment that activates the internal potential of the audience, and ensures the involvement of each member of the group. Facilitator style is the most effective in the early stages of building a career, because it involves a

long process. The result of an effective facilitation can be increase of motivation, the disclosure of creative potential, overcoming creative crises, the formation

of adequate expectations and career plans and other components of the complex of psychological readiness to build a career necessary for future artists.

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ВОПРОСЫ ПСИХОЛОГИЧЕСКОЙ ГОТОВНОСТИ К ПОСТРОЕНИЮ КАРЬЕРЫ СТУДЕНТОВ ВУЗА ИСКУССТВ

Аннотация

Статья раскрывает вопросы психологической готовности студентов художественных вузов к построению творческой карьеры, рассматриваются различные варианты менеджмента творческих работников и их особенности в контексте преподавания в вузах искусства.

Ключевые слова: построение карьеры, арт-менеджмент, карьерная среда, психологическая готовность к действию, фасилитатор.

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ӨНЕР УНИВЕРСИТЕТІ СТУДЕНТТЕРІНІҢ МАНСАП ҚҰРУДАҒЫ ПСИХОЛОГИЯЛЫҚ ДАЙЫНДЫҚ МӘСЕЛЕЛЕРІ

Аңдатпа

Мақалада ЖОО студенттерінің шығармашылық мансап құру жолында, психологиялық тұрғыдан дайындығы мәселесі ашып көрсетіледі, сондай-ақ шығармашылық қызметкерлерді басқару үшін әртүрлі нұсқалары мен олардың ЖОО тәлімгерлік ерекшеліктері қарастырылады.

Тірек сөздер: мансап құру, арт-менеджмент, мансап ортасы, іс-әрекетке психологиялық дайындық, фасилитатор.

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