

## Conference Paper

# Section 4. Education in the Conditions of Socio-Cultural Modernization

## Modern Challenges in Training of Specialists in the Field of Culture

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### Abstract

Vocational training of specialists in the field of culture is suffering changes these days. These changes are caused by the social processes, cultural politics and new standards of education, law and labour. There are these and so forth the most immediate challenges of the vocational training of specialists in the field of culture in this article. This contribution also contains the interdependence among the challenges and some ways to respond to them.

**Keywords:** vocational training of specialists in the field of culture, modern challenges in higher education, field of culture occupational standards, cultural politics.

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## 1. Introduction

The main problem for the training of specialists in the field of culture at the level of higher education has now become a discordance between the content and quality of training of students at the university, developed by the Ministry of Labor of the Russian Federation and implemented professional standards, and the demands of the labor market (employers) of the territory.

The purpose of the article is to present contemporary challenges that are relevant to the training of specialists in the field of art and culture at the level of higher education and how to respond adequately to them. Questions of vocational training in the field of culture became the subject of analysis in the works of domestic authors A. Albov and S. Guzeeva, I. Aranovskaya, D. Gorbacheva and A. Gorbachev, I. Ignatova and V. Vvedensky, I. Simonova, etc. For the cultural sphere the considered aspect of the problem is poorly studied, and therefore insufficiently described in modern literature.

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## 2. Methods

The main methods used in this study were the analysis of regulatory sources, as well as a comparative analysis of empirical data and included observation, which became the practical development of a theoretical basis.

## 3. Results and Discussion

Ekaterinburg is traditionally regarded in the Ural region as a center of education, including the field of culture and art. If we take into consideration formal quantitative indicators - the number of educational institutions, programs in areas of culture, enrollments for these educational programs, then it can be concluded that education achievements in the field of culture and art in the Sverdlovsk region in recent decades are good enough.

Thus, over the past forty years, the number of educational institutions implementing programs in areas related to culture and art has only increased in Ekaterinburg. The number of universities during this time has doubled (from five to ten), colleges have almost tripled (from five to fourteen). Higher educational institutions of culture and humanitarian higher educational institutions of Ekaterinburg of various forms of ownership - from state to private, as well as non-core higher educational institutions were engaged in training of specialists. The Ural State Conservatory named after M.P. Mussorgsky provides education for musicians, acting and directing education is carried out by the Ekaterinburg State Theater Institute, culture experts and art historians graduate from the Ural Humanitarian Institute of the Ural Federal University named after the first President of Russia B.N. Yeltsin. The Municipal University - Ekaterinburg Academy of Contemporary Art implements unique programs: visual communication, journalism and public relations in the field of culture, technology management in the field of culture, digital art, etc. [19]. Various design programs are very popular at the Ural State University of Architecture and Art, choreography - at the University of the Humanities, etc. Universities specializing in other fields also train different kinds of specialists for the socio-cultural sphere (Ural State Agrarian University, Russian State Vocational and Pedagogical University, Ural State Mining University, etc.).

However, today the process of preparing specialists in the field of art and culture does not look optimistic. This article presents modern challenges in the training of specialists in the field of art and culture at the higher education level.

I believe that the challenges here will be understood not just as the problems that the organization of higher education faces in the process of preparing such specialists,

but, first of all, as factors of external influence, debatable questions for which cultural actors and society have to give meaningful and organized response, considering them as incentives for the development of social processes [15].

We live and act in conditions where the rate of social change continues to increase, the risks of uncertainty increase, and achievements, including cultural achievements, are instantly distributed and assimilated in the world. When the economy increasingly depends on intangible production, the reputational role of symbolic capital expands: it is now responsible for the production and sale of symbols, capitalizing the culture itself. There is a universal immersiveness, involvement, implantation, blurring of boundaries in the culture. The immersive theatrical performances or streaming broadcasting become a confirmation, allowing you to enjoy, for example, the sound of a live orchestra and feel yourself in a concert hall.

It is obvious that the training of specialists in the sphere of culture is the foundation of the production and reproduction of a cultural society, and implies: a coherent cultural policy of the state; along with the production of "cultural memory", its fixation, storage and current interpretation; hypotheses about the future. Over the past three decades, we have seen significant changes of these foundations of specialist training.

Cultural policy of the state, first of all, is expressed in the normative bases and strategic guidelines - from the Fundamentals of the Russian legislation on culture, the Fundamentals and Strategies of the state cultural policy to regional and, accordingly, municipal development strategies [4–7; 9–14]. As a legal basis for the preservation and development of culture in Russia, the Foundations of the Legislation of the Russian Federation on Culture were adopted by the Supreme Soviet of the Russian Federation on October 9, 1992, [11]. As a result of numerous revisions, the fundamentals of cultural legislation today are purely declarative in nature and do not actually regulate anything [2, p. 34, 40]. The new Federal Law "On Culture", which responds to current socio-political and socio-economic realities, has not been adopted, which means that the place and role of culture in the state structure and the life of society has not been clearly defined so that it could be possible to rely on.

The most specific federal and regional strategic landmarks in the field of culture for the next five years are three federal projects: "Cultural Environment", "Creative People" and "Digital Culture", by analogy with them three regional projects have been developed in the Sverdlovsk region: the level of infrastructure development ("Cultural environment"); "Creating conditions for the realization of the creative potential of the nation" ("Creative people"); "Digitalization of services and the formation of the information space in the cultural sphere" ("Digital Culture") [12–14].

The objectives of the presented regional projects were quantitative indicators of the involvement in the cultural activities of citizens, their access to digital cultural resources and the provision of their conditions of accessibility to the best examples of culture. Unfortunately, the developed projects do not focus on the reproduction of specialists in the field of culture of the Sverdlovsk region, denoting only the need to improve their skills. The limited cultural policy in the region is manifested here in the fact that a closure occurs, mainly on the solution of material and technical problems. This leads, in fact, to “patching up holes”, without speeding up the development of the sphere, which is closely connected with the demand for training received by specialists in the field of culture.

The external factors that are supposed to streamline work on the training of specialists in the field of culture include the introduction of professional standards by the Ministry of Labor of the Russian Federation. In the field of art and culture they are:

- 04.001 Producer in the field of cinematography;
- 04.002 Specialist in technical processes of artistic activity;
- 04.003 Guardian of museum valuables;
- 04.004 Specialist in accounting for museum items;
- 04.005 Guide (guide);
- 04.006 Animated film specialist;
- 04.007 Animation specialist;
- 04.008 Artist-Animator [15].

The problem is not only that they are extremely insufficient. But the currently available professional standards do not facilitate the process of determining the content of education of specialists during their training, but also confuse educational organizations and employers. Their structure is difficult for perception in comparison with the qualification characteristics of the still existing Qualification Directory of executives, specialists and other employees, recommended by the Ministry of Labor of the Russian Federation for enterprises, institutions and organizations of various sectors of the economy, regardless of ownership and organizational and legal forms in order to ensure the proper selection, placement and use of personnel [3], the incompatibility of some standards among themselves and with current demands does not always give the possibility to use them clearly and competently to improve the situation and the preparation of future experts in the sphere of culture. (For example, professional standard 08.035 Marketing Specialist, relevant to the field, is developed only on the level of secondary special education, Specialist and Master's degrees, omitting the level of undergraduate studies). But the

main challenge was that the orientation of the Ministry of Science and Higher Education of the Russian Federation to professional standards began to be implemented before they had been created by the Ministry of Labor of the Russian Federation in sufficient range to work with them.

The Ministry of Labor of the Russian Federation assumed that professional standards would be correlated with actual requests, new professions as opposed to obsolete ones. Unfortunately, new professions in the “Culture, Art” section of the Atlas of new professions are defined very far from the names appearing in the professional standards of the same direction [1]. These are: art appraiser; science artist; personal tutor on aesthetic development; creative coach; creative team tutor.

New professions, judging by their names, are focused on maintaining and supporting the processes of self-realization of the individual and audience in and through art and creativity. In contrast, earlier professional standards are centered, in most cases, on handicraft activities. So today, the dreams of specialists and teachers in the sphere of culture about the new cultural reality and world-class professionals are ruined by normative and legal mismatch.

There are other external challenges for those who are preparing the next generation of cultural professionals. We are talking about the generation gap, aggravated by digitalization. Now a student is a person born in the 21st century with a different system of values, moral and ethical principles, a different perception of reality. These representatives of generation Z are different - not bad or good, just with a different set of qualities. They are often, hyper-informed, multi-tasking and with a great desire for self-realization, but impartial at the level of personal values, self-image and world, impatient and technologically dependent [8; 17-18]. For the older generation, which is mainly attributed to university professors who provide culture to human resources, the Z generation itself is a challenge.

The modern labor market, which universities should be guided by in training specialists, is not active in terms of feedback with these universities. There is a kind of misunderstanding in the number of necessary specialists and the capabilities of modern universities that provide this training. The figures characterizing the labor market and the demand for specialists in the field of culture are not defined by employers and not known to universities. Universities receive less social order and are not able to respond productively to the changes in the market environment. Certainly, the lack of organized interaction between universities and the labor market is one of the most difficult challenges to overcome.

Special attention should be paid to the issue of the increased responsibility of universities in terms of adjusting educational standards and bringing them to conformity with the requirements of the employer. The challenge is experienced not only by universities in the difficult process of finding and interacting with employers who are ready to serious cooperation. But representatives of the employers also face a challenge. They need to understand the language of competencies that is used in the federal educational standard of higher education. It is even more difficult to translate the thoughts and experience of a mature, intelligent and modern customer into this language.

On the other hand, employing organizations are not able to provide healthy high-quality rotation of personnel in order to accept graduates with higher education. It is another challenge for the university in the field of culture and art. It happens for at least two reasons. It is important for the employer not to violate the law and to support the category of pre-pensioners, but the most important thing is that the experience and methods of teaching in the field of culture are accumulated for decades, not years, and therefore the value of the teaching staff of retirement age often increases.

Another challenge for organizing the process of training specialists is the immaturity of the labor market, which is manifested in the lack of communication between the subjects of this market - graduates and employers.

We should take into consideration that a university in the sphere of culture under these conditions has its own difficulties associated with overcoming the specifics of teaching art and culture: because it is expensive (over the past years, for example, in one value group with nuclear physics), time-consuming (from five or six years of age, the beginning of additional education), and selective (the knowledge and skills are transferred from the hands of the Master into the hands of the Pupil).

## 4. Conclusion

The existing need of the cultural sector for highly qualified specialists is not fully satisfied for a number of reasons. Several simultaneous steps in the future should be made to face the challenges piling on each other, which increase the difficulties of training specialists in the cultural sphere. Firstly, it is the awareness of reality by administrative and government structures and the articulated formulation of hypotheses, ideas, values and goals in the main regulatory documents (first of all, the adoption of the Federal Law "On Culture"). Secondly, the filigree work of universities in creating the content of new programs and introducing new professions is necessary nowadays. Thirdly, subjects of the labor market in the cultural sphere (from ministries to specific employing

organizations, from universities to their graduates) should make every possible effort to implement the new system and the procedure for the production and employment of highly qualified personnel.

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