Artists-Teachers’ Professional and Personal Mobility: Methodology and Practice

Kurbatova Natalia Viktorovna
The Academy for Watercolours and Fine Arts of Sergei Andriiaka, Moscow, Russia

Keywords: professional-personal formation, artist-teacher, mobility, competency-based approach.

Abstract. The article reveals the importance of the phenomenon of a person’s professional mobility in the context of comparing two models (paradigms) of education—fundamental training of specialists (characteristic of the domestic, Russian, educational system) and training of specialists of "narrow" specialization (in accordance with the requirements of the competency-based approach in education). System historical and evolutionary approach is analyzed as the methodological basis for studying the scientific problems of professional and personal formation of an artist-teacher and formation of their professional mobility. On its basis, a scientific hypothesis is put forward on the need for comprehensive support and development of the entire complex of inherited, congenital and acquired inclinations and abilities, both actualized in practical activities and constituting an internal and yet unclaimed resource of the individual. This creates the basis for the formation of professional mobility of artists-teachers and helps them to develop a strategy for professional and personal formation under conditions of dynamically developing environment (sociocultural, professional, leisure, etc.). The article reveals the unique experience of training artists-teachers in the Russian system of artistic education. Directions of continuity of studies in the Imperial Academy of Arts and one of the leading universities of modern Russia, Academy for Watercolours and Fine Arts of Sergei Andriiaka, are indicated. The approaches of modern professional artistic and pedagogical education for the training of specialists who possess a wide range of profiles and specializations are shown.

Introduction

The need for training mobile professionals, i.e. those who are able to timely and efficiently respond to changes in social environment, professional community, in the kinds, forms and technologies of professional activity is widely emphasized in modern society. The phenomenon of mobility is a hallmark of today’s rapidly evolving society. In English mobility literally means "the quality or state of being mobile". The accelerating pace of life requires people to be able to accelerate personal and professional advancement in the emerging or projected conditions, directions of development, changes, self-improvement, etc. The ability of a person to be mobile implies the presence of free space for the manifestation of this mobility—personal, professional, social, leisure, etc. At the same time, the person must have mental, professional, emotional and spiritual resources to put into practice mobility in these spaces.

In this regard, the assessment of the existing standards of education as to whether they are aimed at would-be artists-teachers’ mobility in personal development, professional education and self-education, self-organization and self-realization presents scientific interest. In fact, as we all know, with the consolidation of the competency-based model in the domestic educational system, a transition has been made from fundamental approach (traditional for Russian education) to narrow specialization (according to the requirements of European standards). For that matter, it is very important to try to find out what the essence of mobility is, what methodological basis is the basis for explaining this phenomenon, how the proclaimed advantages of mobility and the requirements of educational standards are related, how mobility can manifest itself in a complex and long process of professional and personal formation of artists-teachers.

These questions are extremely topical because a lot depends on the answer to them: the strategy and tactics of building up the process of professional education, forecasting the society's requests on
the educational services and labor market, the quality of modern specialists’ training and their demand in profession, etc. By and large, it all boils down to the following: how to make the strategy of forming a mobile specialist to meet the tasks of the greatest disclosure and enrichment of his potential—professional and personal, rather than leaving the profession to please the utilitarian, market-oriented and rapidly changing demands of the labor market.

Methods

In order to answer the questions above, it is necessary to refer to modern scientific achievements and approaches in education. One of the newest approaches in education, created on the deep methodological comprehension of the achievements of natural and human sciences, is the system historical and evolutionary approach developed by the outstanding Russian scientist Alexander Grigorievich Asmolov [1]. The methodology of this approach is the following: the natural-historical process of the formation of mankind (K. Marx), criticism of the ideal of rationality in various theories of cognition (M.K. Mamardashvili), theory of transition of biosphere into noosphere (V.I. Vernadsky), the concept of behavior of nonequilibrium systems in the non-living and living nature (I. Prigozhin), the concept of evolutionary progress (A.N. Severtsov; K. M. Zavadsky), concepts of pre-adaptation in the evolutionary process (N.I. Vavilov), hypothesis about the role of variable scattering selection in anthroposociogenesis (V.P. Alekseev), semiotic concept of culture (Yu.M. Lotman), the dialogue concept of humanitarian knowledge (M.M. Bakhtin), cultural and historical concept of the development of higher mental functions (L.S. Vygotsky), the activity approach in psychology (A.N. Leontyev, S.L. Rubinstein), the attitude theory (D.N. Uznadze) [2-17].

The importance of this approach is hard to be overestimated, since it constitutes a methodological basis not only for studying the phenomenon of mobility of a modern specialist, but also the entire process of professional-personal formation of an artist-teacher. The essence of the approach boils down to the following. In the dynamics of their evolutionary development, different systems are capable of self-organization and self-preservation. This is done through universal mechanisms that allow these systems to move forward along the path of progressive evolution. Such natural universal mechanisms are the ability of the system to reproduce and preserve new qualities that increase its vitality and adaptation to changing environmental conditions. At the same time, the system in its evolutionary development maintains a balance of two opposite trends—a tendency to preserve and a tendency to change. These trends provide the system with two vital functions—the function of adapting the new to the traditional canons of the system, and the function of the system's readiness to changes. In this connection, the thesis of the emergence and functioning of "pre-adaptive elements" in the evolving system, the importance of which is that they form the reserve that the system needs to maintain viability and are useful for the implementation of various development options, especially in unpredictable, unforeseen, unexpected situations is very important in the historical and evolutionary approach. These elements in specific-pragmatic situations seem unnecessary, superfluous for the system, but they are absolutely indispensable for the holistic evolutionary development of the system. They have great energy which turns from "pre-adaptive" into "adaptive" as it is demanded in new conditions or circumstances. It is only through this energy that it is possible to overcome the difficulties and circumstances that arise without losses for the entire evolving system and with the preservation of progressive development dynamics.

Thus, the summary of the above said is the following: evolutionary development is carried out not only due to actual demanded elements of the system in specific conditions and circumstances which gives them the status of pragmatic, utilitarian and useful. Even more important are the elements of the system, the need and high degree of relevance of which is realized in special conditions and circumstances: in the transition of the system to a new level of self-organization to overcome the difficulties encountered for progressive development, to give the system a new direction in evolutionary development and other extraordinary tasks. In this regard, A.G. Asmolov put forward a hypothesis: historical evolution was carried out not only by stabilizing the system, but also by acquiring and functioning of new, variable properties and qualities of the system which created the basis for choosing different, variable ways of development, thanks to which it self-
retained and improved the efficiency and quality of life in changing conditions [1]. That is, the evolution of the system is carried out through a gradual transition from natural selection which is aimed at maintaining stability, even with all the changes that arise, to selection which is aimed at "supporting" the changes, because at their expense the system is able to adapt to changes in the environment.

If we consider a system historical and evolutionary approach in respect to the indicated scientific antithesis "fundamental education model"—"competency-based education model", then the following scientific hypothesis arises—the change of historical models of education (paradigm) is due to the increase in the importance of emergence and manifestation of individual properties, qualities and abilities of an individual, thanks to which professional and personal adaptation and demand in a dynamically developing society are possible. But this raises scientific questions: which of these two models of education—fundamental or competency-based—justifies itself in the strategic perspective of professional and personal development of a specialist? Which training of future specialists gives them a better chance to get a job by profession and self-realization in it—universal, with a greater amount of knowledge in the basic professional field and adjacent to it, or "narrow" professional specialization?

A.G. Asmolov essentially answered these questions, based on scientific research on the development of systems, among which two main types were distinguished. The first type is a progressive evolution which is connected with the appearance in the system of new qualities, the usefulness of which is not immediately discovered and understood; due to this type, the system can self-update and move to a new, higher level of development. The second type is adaptation, a narrow specialization which makes the best adjustment to the already established, typical conditions; therefore, any unforeseen conditions or circumstances create a serious threat to the system. A.G. Asmolov drew his scientific conclusion from the following: Specialization ... rigid attachment to one class of problems, if it is not combined with an increase in the number of possible properties, qualities and abilities which can be indispensable in unforeseen conditions and individual situations, becomes a dead end way of development. Following the principle of utility, solving the tasks only of the current moment, the system going in the direction of training narrow specialists who have the ability to do one thing and only one thing with the highest degree of efficiency, loses the advantages that were achieved by combining elements into a group, the ability to interact in achieving different goals, and breaks down ... The evolving system must find a kind of compromise between superspecialization which can lead to a utilitarian path of development, and universalization, "empiric remedies" suitable for every occasion [1].

Results

Modern Russian researchers and teachers-practitioners in the field of artistic and pedagogical education put the question of the expediency of narrowly focused specialization (professionalization) in the training of future specialists. It is clear that, on the one hand, the in-depth and detailed development of technologies in specific types of professional activity of the artist-teacher propels the know-how to the level of "knee-jerk reaction", and the introduction of features of artistic individuality into this process gives the created product features of originality and uniqueness (for example, artistic panel, jewelry, mosaic pattern, porcelain or ceramics painting, illustration in the book, etc.). But, on the other hand, this "superspecialization" should not limit the horizons of artistic and professional outlook, make the artist a "hostage" to one kind or genre of artistic activity, one technology.

Methodological significance of the system historical-evolutionary approach developed by A.G. Asmolov, with reference to the problem of professional-personal formation and the formation of mobility of the artist-teacher, is relevant to the organization of the modern educational process in educational organizations of artistic and creative orientation. Russian researchers note that "it is in Russian artistic schools and universities that unique experience of training highly qualified universal specialists-artists has been accumulated, primarily in the Imperial Academy of Arts, where training was conducted according to classical principles and on the basis of the principle of
comprehension of art - from the Master to a student. Traditions of the Imperial Academy of Arts are currently being developed at the Academy for Watercolors and Fine Arts of Sergei Andriiaki. The Academy originated in the early 90s of the XX century on the basis of the author's concept of S.N. Andriyaki which began to be actively implemented at all educational levels. At first the School of S. Andriyaki was created, and then the Academy for Watercolors and Fine Arts of S. Andriiaki. The unique system of training artists is based on the unity of methodological framework, the continuity of the system of training specialists [18] and continuity of all levels of education (pre-professional, additional, higher, post-graduate, etc.).

The professional training of future specialists in this field is not limited to narrow specialization, regardless of the reasons (objective or subjective by nature). It is dictated by the predominance (clearly or implicitly) of a student’s artistic and creative ability over others, a formal sign of the equal fullness of the educational groups, the staffing of the faculty (for example, the presence or absence of teachers in the whole range of disciplines of the curriculum), the material and technical equipment of the educational process (for example, the presence of workshops, laboratories for providing classes in all subjects), etc. Each student gets an idea and learns in praxi all the main types of artistic and creative activities, regardless of which one of them he prefers at a certain stage of training. The acquisition of as wide a range of professionally important qualities, abilities, expertise and competences as possible lays the foundation of his professionalism for the future, and creates the "safety margin" and variability that may not yet be properly understood, but through which his professional mobility will gradually be formed, and professional-personal formation will be purposefully progressive and effective.

Based on a system historical and evolutionary approach, in particular, from the point of view of two complementary trends—to preserve and to change, students’ hereditary and congenital inclinations and abilities to specific types of artistic activities are considered in an organic connection with acquired, formed in the course of educational process expertise and competences. This enriches the whole complex of natural and well-acquired inclinations, abilities, expertise and competences, and thus forms a person’s professional mobility. The two trends revealed in a system historical-evolutionary approach—the trend towards preservation and the trend towards change—complement each other at different levels. Firstly, at the level of preservation of the great traditions of Russian artistic academic school and careful development of these traditions, taking into account modern achievements in the technologies of artistic creativity. Secondly, the complementarity of the tendency to preserve and the tendency to change is traced at the level of hereditary and congenital students’ inclinations and abilities to specific types of artistic activity when they are considered in an organic connection with acquired, formed in the educational process expertise and competences. This enriches the whole complex of hereditary, congenital and acquired inclinations, abilities, expertise and competences, and thus a person successfully forms professional mobility.

Impregnation of the content of the curriculum in the preparation of an artist-teacher with disciplines focused not only on narrow professional specialization, but also laying the foundations for the possession of technologies in related professional fields, aimed at the formation of "excessive" knowledge and practical experience. For example, in the structure of the curriculum for an additional pre-professional general education program in the field of fine arts "Watercolours", students learn the experience of knowledge and practical work of such types of techniques as: drawing, history of fine art, painting, grisaille, sketches, flowers (drawing, painting, composition), etching (or pottery, composition in easel painting, wall painting, stained glass, painting on porcelain and ceramics, Roman mosaic—one of the subjects at a student’s discretion). Different techniques of performing and materials while mastering the principal educational program on watercolor painting form additional abilities and expertise for students—"pre-adaptive", "redundant"—which, in certain situations of restructuring the structure of professional activity or professional mindset, assume the role of primary for the manifestation of a person’s professional mobility in the process of their formation as artists-teachers. Moreover, the importance and necessity of forming the knowledge and experience "in store" in future specialists in the field of culture is evidenced by Yu.M. Lotman’s idea that "every culture as a self-developing system must be equipped with "mechanisms for
generating uncertainty", a phrase noticed in this regard by A.G. Asmolov. Due to the introduction of uncertainty into the strictly determined system of culture, it acquires the necessary reserve of internal variability, becomes more sensitive and prepared for transformation in situations of certain social crises (Yu.M. Lotman) [1]. Therefore, there is a logic: if culture, as a self-developing system, must necessarily be equipped with "mechanisms for generating uncertainty", then an artist-teacher as a representative of the profession in the field of fine arts, must also be a self-developing system and have "in reserve", i.e., not yet implemented, "mechanisms for generating uncertainty", in other words, to have a not-yet-implemented complex of knowledge, skills, possessions and experience, that, first, to, as a person, phenomenologically "correspond" to the sphere of culture in the field of which he builds the strategy of their professional and personal formation, and, secondly, be mobile and ready for unforeseen changes in his professional activity.

In the profession of an artist-teacher, "mechanisms for the generation of uncertainty" are mostly found in the sphere of subconscious (intuition, insight, guesses, etc.), sensory perception of the world (emotions, compassion, empathy, etc.), artistic images and symbols, contexts and subtexts, associations and comparisons, unconscious predisposition (to the kind of art, direction, genre, artistic style, performing techniques, colors and compositional forms, etc.). In the actualized state, these "pre-adaptive elements", i.e. "mechanisms for the generation of uncertainty", fill with their creative energy the artistic and pedagogical process, and awaken the "necessary reserve of internal variability" (Yu.M. Lotman) in order that the process of formation of professional mobility, and in general - professional and personal formation of an artist-teacher, "does not get into a deadlock, does not reach a state of equilibrium, equal to immobility and death" [1]. And even more, actualized "pre-adaptive elements" contribute to the formation of new integral professional-significant characteristics of the individual, and thus influence the further trajectory of an artist-teacher’s professional-personal development, contribute to the improvement of their professional and personal mobility.

Research thought and everyday practice suggest possible options for training specialists of artistic and creative professions who have the ability for self-organization and successful self-realization in a wide range of professional tasks. It is believed that these are multi-skilled specialists [19, 20]. For example, the modern educational process is built on the basis of getting acquainted the students with various kinds and genres of art, training them in different techniques, the use of national and regional features of culture and art, and so on. Therefore, when developing the basic educational program, the curriculum includes disciplines, mastering the content of which gives students the idea of different types of art, genres, styles, techniques of execution [21]. This approach is one of the options for finding a "compromise between superspecialization and universalization", as noted by A.G. Asmolov.

Another option is to use the possibilities of multi-level education in teaching in an artistic and creative university. In this case, it is proposed to increase the efficiency of the system of artistic education by means of qualitative differentiation in the training of specialists—a multi-skilled artist and an artist-teacher. At the same time, the training of an artist-teacher is considered to be a higher and more significant stage of professional-personal formation. … In the modern conditions of multilevel education, it is necessary to change the emphasis somewhat, and then a multi-skilled artist is implemented within the framework of the specialist’s program, and an artist-teacher—within the framework of the increased level—the one that within the framework of the traditional system corresponds to the Master’s degree. … A possible option, in the event if Russian education refuses the very possibility of studying within the Master’s program after the specialist’s one, is the preparation of an artist-teacher during the last year of training of a multi-skilled artist [22].

As a third option, the interaction of higher special and additional education is indicated in the preparation of a multi-skilled artist. "The student of the artistic university in the framework of training in the specialty acquires the general professional expertise necessary for them in the future and at the same time "gets accustomed" to the fact that it is necessary to constantly improve their qualification by mastering various highly specialized professional skills. It is very important for the modern world, where training begins to be considered as a vital necessity [23]. The artist’s mobility in the space of their professional activity is regarded in this case as a person’s ability to put into
practice their abilities and the abilities to meet the emerging need for rapid mastering of the new additional qualification.

Another option for the training of multi-skilled artists is the choice of one of the main professional educational disciplines as the basis for mastering their major. For example, the experience of organizing the educational process in the Academy for Watercolours and Fine Arts showed that in teaching students one of the most important tasks is "the comprehension by them of the art of watercolors as the main technique of painting, necessary both at the first stages of studying, and an independent, complex painting technique, with the help of which unique works of art are created [21]. The accompanying organization of the artistic space—exhibition and museum, etc.—contributes to the opening of students’ creative talents, "extends" their artistic horizons, enriches the would-be artists-teachers with professional impressions, replenishes the baggage of professional knowledge, experience, expertise. Classes on painting are considered in the Academy as "the basis for subsequent professional development, as mastering the "alphabet" of professional skill" [8], as a basis for the formation of an artist-teacher’s professional mobility and professional-personal formation.

In general, it can be noted that from the very moment of the organization of the federal state budget educational institution of higher education "Academy for Watercolors and Fine Arts of Sergei Andriiaka" in the field of training of future specialists—artists and teachers—a large-scale and comprehensive complex approach has been implemented: "original models of artistic development of children in regular and art schools have been developed, various methods of studying fine arts, questions of esthetic component of art and media environment, interrelation of cultural and artistic education, organization of educational activities in the conditions of the exhibition complex, etc. … study of principles and laws of organization of educational and creative processes in all richness of existing interrelations between them [24]. This shows that initially the Academy laid the foundations of the strategy of professional and artists-teachers’ personal formation and formation of their professional mobility.

**Conclusion**

Professional mobility is one of the most important characteristics of an artist-teacher in the process of their professional and personal formation. One of the methodological grounds for the mutually conditioned processes of formation of professional mobility and professional-personal formation of an artist-teacher is the historical and evolutionary approach (A.G. Asmolov) who explains these processes through a gradual transition from stabilization of emerging changes in the personality in the process of its development and self-organization to providing maximum support for professional-personal changes as a way of self-organization and self-expression, to further strengthening of the position of the individual in the market of educational services and labor resources. This approach allows to set, discuss and find answers to questions about the importance of requirements of educational standards for formation of narrow professional expertise in conditions of dynamic updating of content and list of professions. As well as ways of optimal combination of academic traditions and innovations in the field of artistic and pedagogical technologies and forms of organization of educational process in training artists-teachers, formation of their professional mobility.

**References**

[1] Asmolov, A.G. Personality Psychology: Cultural and Historical Understanding of Human Development. Moscow, 2007. pp. 526.

[2] Alekseev V.P. The Formation of Humanity, Moscow, 1984, pp. 462.

[3] Bakhtin M.M. Questions of Literature and Aesthetics. Moscow, 1975, pp. 504.
[4] Bakhtin M.M. The Creation of Francois Rabelais and the Folk Culture of the Middle Ages and the Renaissance, Moscow, 1990, pp. 545.

[5] Vavilov N.I. The Law of Homologous Series in Hereditary Variability, in: Theoretical Foundations of Plant Breeding, ed. N.I. Vavilov. Moscow-Leningrad, 1935, pp. 75-128.

[6] Vernadsky V.I. Philosophical Thoughts of a Naturalist. Moscow, 1988, pp.520.

[7] Vygotsky L.S. Psychology of Human Development. Moscow, 2005, pp. 1136.

[8] Zavadsky K.M. The Development of Evolutionary Theory after Darwin (1859-1920s). Leningrad, 1973, pp. 423.

[9] Leontiev A.N. Activity. Consciousness. Personality: schoolbook, Moscow, pp. 2004, 352.

[10] Likhachev D.S., Panchenko A.M., Ponyrko N.V. Laughter in Ancient Russia. Moscow, 1984, pp. 295.

[11] Lotman Yu.M. On the Role of Random Factors in Literary Evolution, in: Text-Culture-Semiotics of Narrative. Resp. ed. Yu. M. Lotman. Works on sign systems. XXIII. Tartu, 1989, pp. 39-48.

[12] Mamardashvili M.M. Classical and Non-classical Ideals of Rationality. Moscow, 2010, pp. 288.

[13] Marx K., Engels F. Compositions. Vol.1-39, Moscow, 1955-1974.

[14] Prigoghin I., Stengers I. Order from Chaos: A New Dialogue of Man with Nature. Moscow, 1986, pp. 432.

[15] Rubinstein, S.L. Man and the World. Moscow, 1997, pp. 149.

[16] Severtsov A.N. The Main Directions of the Evolutionary Process. Morphobiological Theory of Evolution. Moscow, 1967, pp. 201.

[17] Uznadze D.N. Psychology of Setting. St. Petersburg, 2001, pp. 416.

[18] Kurbatova, N.V. Professional Formation of the Artist in Conditions of Continuous Artistic Education. Journal Pedagogical Education and Science, 2016, 1, pp. 15-18.

[19] Kurbatova, N.V. Conceptual Foundations of Professional Development of Wide Profile Artists in the University. “Vestnik of Moscow State Art and Cultural University”, 2015, 5(67): 222-227.

[20] Kurbatova, N.V. Training of a Multi-skilled Artists in Higher School (Theoretical and Practical Aspects of the Problem). Materials of the I All-Russian Scientific Conference Educational Space: Challenges of the 21st Century. Moscow, 2015, pp. 112, pp. 45-51.

[21] Kurbatova, N.V. Teaching of Watercolors and Fine Arts at Higher School in Conditions of Optimization: Traditions and Innovations. Collection of scientific works of the international scientific and practical conference Modern Artistic Education: Pedagogical Aspects of Optimization. Moscow, 2015, pp. 211, pp. 40-43.

[22] Kurbatova, N.V. Multi-level Education in an Artistic University: From an Artist of a Broad Profile to an Artist-Teacher. Journal “The Herald of Moscow State Art and Cultural University” (Vestnik MGUKI), 2016, 4 (72), pp.176-181.

[23] Kurbatova, N.V. Professional Formation of a Multi-skilled Artists in Modern Sociocultural Conditions. Humanitarian Space (Gumanitarnoe Prostranstvo). International Almanac, 2015, Vol. 4, 4, pp. 440-449.

[24] Kurbatova, N.V. Modern Artistic Education in Conditions of Optimization and Internationalization. XVIth Yusovskie readings. Collection of scientific articles Socio-cultural Portrait of a Modern Child in the Context of Continuous Education. Moscow, 2016, pp. 97-102.