

Pragmatics of the Labor Market VS High Meanings of Cultural Education

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Abstract — The impact of the labor market on the content of education is one of the urgent challenges for the modern system of higher education, including cultural studies. The authors, relying on many years of personal experience in the education system and modern scientific research, reflect on the results of the development and further prospects of the development of “applied cultural science” as a field of cultural knowledge, the focus of which should also be the adaptation of culturologists in the labor market. They also determine their vision of the meanings of cultural education and analyze the possible professional roles of a culturologist, noting the changes that have occurred in the requests of employers. The authors substantiate the conditions for the training of specialists for the cultural sphere in its industry sense, based on the experience of training personnel at Ekaterinburg Academy of Contemporary Art (Ekaterinburg, Russian Federation) and compare federal educational state standards “51.03.01 Culturology” (undergraduate level) 2016 and 2018. They reflect on the integration of educational and professional standards. The authors are looking for “bridges” between the understandable pragmatics of the labor market, the problem field of applied cultural studies and the high meanings of cultural education.

Keywords — cultural education, cultural knowledge, applied cultural studies, employment of graduates, the labor market.

I. INTRODUCTION

We live and act in an environment where the speed of social change continues to increase, the risks of uncertainty increase, and achievements, including cultural achievements, are instantly disseminated and assimilated in the world. As the economy is increasingly dependent on intangible production, the reputational role of symbolic capital expands: it is now responsible for the production and sale of symbols, capitalizing on the culture itself. There is universal involvement, erasure of boundaries in culture. Confirmation is immersive theatrical productions or streaming broadcasts, allowing you to enjoy, for example, the sound of a live

orchestra and feel yourself in the concert hall. It is obvious that the training of cultural professionals is the foundation of the production and reproduction of cultural society, and implies, first, a clear cultural policy of the state; secondly, the careful preservation of “cultural memory,” its fixation and actual interpretation; third, a rapid response to labour market requests. Over the past three decades, we have seen the major changes each of these cultural professionals undergoing. This article will focus on the challenges posed by the labor market.

Employment of graduates is one of the significant certification indicators of any university, therefore, the need for timely response to the demands of the labor market is an urgent task for the modern higher education system. Some areas of training (for example, engineering or teacher training) have clear employment destinations (industrial production, secondary schools), as for the areas of socio-humanitarian knowledge (political scientist, sociologist, culturologist) that do not have a clear applied reference point, graduates of this kind may find themselves in unexpected niches of the labor market, applying professional knowledge, and not just surviving in the proposed circumstances.

The problem of interaction between universities and the labor market is regularly discussed in the scientific literature, including at the level of dissertation research (L.A. Polykarpov, 2004 [1]). Some of these studies take into account the specifics of training for the cultural spheres: I.B. Ignatova, E.A. Pokrovskaya [2]; M.O. Korosteleva [3]; V.P. Sergeyeva, G.I. Grybkova, O.A. Milkevich [4].

The training opportunities for culturologists and their successful employment, in our opinion, depend on a number of conditions that will be marked further.

II. DISCUSSION

About ten to twenty years ago, we observed an extensive stage in the development of cultural science (cultural studies)

as a branch of knowledge and areas for training specialists in higher education: in many universities (mostly pedagogical rather than classical universities), the corresponding departments were opened, a stable set of applicants went on, and textbooks reflecting views of various scientific schools, and at conferences, journal platforms and meetings of dissertation councils, lively battles took place between representatives of these schools.

What was born in these scientific disputes? Many things, but the applied aspect of culturology and the pragmatic potential of a culturologist arising from it was that topic that was always on the agenda, but slowly clarified.

A clear target for a culturologist-teacher lost ground under the influence of well-known processes when the discipline "World Art Culture" disappeared from the school "menu", and in the higher education system, the basic discipline "Cultural Studies" shrank to symbolic proportions.

As a result, we observe a decrease in activity on the educational front of academic cultural studies (talking about university campaigns), does this mean the decline of the "era of Russian cultural studies"? In our opinion, it will inevitably happen if you do not reformat the development vector from a "breadth" strategy to a "deep" strategy, and from the beautiful and bottomless cultural science in its theoretical constructions do not switch to applied cultural studies, designed, inter alia, to answer questions, which sound like refrain on the agenda of this conference: "Who is a modern culturologist? ... What needs to be done so that graduate culturologists are desired and expected specialists in the labor market? "

It should be noted that applied culturology has consistently developed. There were defeats and achievements on this path. For example, as an independent scientific specialty (24.00.04) applied cultural science did not take place, but on the other hand the encyclopedia "Applied Cultural Studies" saw the light - collective work (66 authors from different cities of Russia), which painstakingly prepared for several years on the initiative and thanks to the titanic efforts of Professor I.M. Bykhovskaya, who notes in the concept preamble to the publication: "An adult social request (including in the form of specific social orders) received a rather intense response from specialists working in the field of culture and who responded by significantly intensifying activities in sociocultural design and development systems of socio-cultural monitoring, the creation of numerous development programs, based on modeling cultural phenomena and processes ... "[5].

Any encyclopedic publication of this kind is built, first of all, on a conceptual analysis, but in this case, each thematic article highlights the applied aspect of the considered cultural categories.

One of them is cultural education. This concept has several meanings. Firstly, it implies an educational process aimed at implementing the Federal State Educational Standards "51.03.01 Culturology" at the undergraduate, graduate or postgraduate levels (this is a nomenclature approach). Secondly, this can be the process of training personnel for the cultural sphere (departmental-sectoral approach).

Workers of cultural institutions need to form and replenish knowledge (logos) about culture at the level of higher education or programs of additional professional education.

Thirdly, the desire to enrich the knowledge of the history and theory of culture with the preparation of bachelors according to other educational standards of the social and humanitarian direction is also referred to in certain contexts as cultural education or culturologization of education, the need for which was argued by various authors at one time (N.G. Baghdasaryan, I.M. Bykhovskaya, A.Ya. Flier, M.I. Koz'yakova, L.M. Mosolova, L.V. Nikiforova).

In this case, we are interested in the first interpretation, when the output is assigned the qualification of a culturologist. But who is a modern culturologist? On this occasion A.Ya. Flier notes: "A serious problem is the adequate use of cultural experts in the relevant branches of state and public practice. Today they are more in demand by the system of higher education and fundamental science, but in the cultural industry itself, the need for culturologists is accumulating, since without them it is no longer possible to systematically and qualitatively develop a cultural policy, conduct sociocultural examination, and realize cultural / creative industries "[6]. The problem of adaptation of the cultural scientist in the labor market was devoted to the research of A.V. Kostina [7].

Taking into account the opinions of these authors, our list presents five areas of professional roles that convert knowledge of history and cultural theory into an application area of activity.

1) *A culturologist - teacher who reads the discipline "World Art Culture" in the secondary general education system, or the basic discipline "Culturology" at a university and a number of other specialized disciplines that reflect individual layers of culture. Field of activity - secondary general education, secondary vocational, higher education.*

2) *Cultural researcher carries out scientific research with an applied focus. Modern higher education requires a combination of research and teaching professional roles. Field of activity; higher education,*

3) *An expert cultural expert is a participant in interdisciplinary teams developing sociocultural projects for a wide range of applications: from local educational projects or marketing of specific goods to large-scale urban development projects, targeted branding of territories and other manifestations of the development and implementation of local cultural policy strategies. To qualify for expert roles, one must have recognition and research, doing science, or have the practical experience of a culturologist, activist or culturologist, art mediator, so this function will become available to a graduate over time as they grow professionally.*

4) *Cultural scientist - an ordinary participant or the head of cultural institutions (all forms of ownership), which on a temporary or regular basis sell services for the population in the field of children's and adult leisure; part of these services relates to the system of additional non-vocational education, including art. Here in one row there will be such different*

places of employment as the municipal cultural center with a typical set of creative groups and circles; private women's club, with the most daring experiments in the field of bodily practices; a shopping complex with animations arranged according to the type of master classes and other active developing activities, as well as holiday shows that complement shopping.

5) A culturologist-art mediator is a kind of cultural activist, but his professional functions in the leisure industry are necessarily associated with art, as it acts as an intermediary between the consumer and art practitioners, on the one hand, providing PR or a set of other auxiliary tasks for the producers of an art product - artists, and on the other, helping the audience to have a meaningful experience from contact with this product. Not being an art historian - a connoisseur of a particular field of art and not producing an author's literary text, a culturologist has a holistic "picture" of the formation of different types and styles of art and its connection with the main milestones of the development of society and culture which makes it possible, at the request of the labor market, to concentrate on something specific (cinema, theater, exhibition activities, etc.) and be among those who make or cover festivals, exhibitions, concerts in the media, responding to consumer requests, and ideally forming inquiries and new fashion trends.

The first two points in our list of professional roles of a culturologist reflect the traditional ideas formulated at the start of the public, scientific and educational project "Culturology", launched in our country in 1995. Items 3-4 were updated already in the XXI century, and the need for art mediation arose in the last 2-3 years in the wake of the interest of the mass audience in art. This interest is clearly on the rise, and among completely different social and age groups of the population. We see that the number of informational messages about cultural events is growing; attendance at exhibitions, theaters, city cultural events of the day and night formats ("Museum Night", "Night of the Arts", "Night of the Music", etc.) breaks records. In addition to art mediation, the fundamental difference between the professional role-playing functional of a culturologist (as well as many other specialists) is the transfer of part of professional interactions into digital space using the content and communication tools available there.

If we compare the above list of professional roles with the Federal State Educational Standard "51.03.01 Culturology", registered on 3.01. 2016, where areas are detailed, including: "cultural studies and social and humanitarian knowledge, cultural policy and management, cultural and natural heritage, sociocultural and mass communications, education", as well as objects, types and tasks of professional activity (paragraphs 4.1-4.4) of graduates who have mastered the undergraduate program, we will not reveal any contradictions. The only thing is that this standard completely (100%) lacked the concept of "art", so art mediation does not fit very well with this standard. Whereas in GEF "03.03.01 Culturology", registered on 01.01.2018, on the contrary, in the areas of activity, in

addition to science and education, "Culture, art (in the field of cultural, educational and project activities)" are indicated, but expert and research activities have disappeared from professional tasks. Since universities, in addition to the Federal State Educational Standards, have recently taken into account the content of professional standards, there are the following guidelines in the field of art and culture [8]:

04.001 Producer in the field of cinematography

04.002 Specialist in technical processes of artistic activity

04.003 Keeper of museum valuables

04.004 Museum Accounting Specialist

04.005 Guide (guide)

04.006 Specialist in preparation for the production of animated films

04.007 Visualization specialist in animated films

04.008 Animation artist

Not only are they extremely scarce. But such professional standards not only do not facilitate the process of training specialists, but also confuse educational organizations and employers. It was assumed that professional standards would be correlated with current demands, new professions as opposed to outdated ones. Unfortunately, the new professions in the "Culture, Art" section of the Atlas of New Professions [9] are defined far from the names appearing in professional standards in the same direction. These are: art appraiser; science artist; personal tutor on aesthetic development; creative trainer; curator of the creative team.

Judging by the names, new professions are set up to accompany the processes of self-realization of an individual and an audience through and through art and creativity. We reflected this function in our list of professional roles of a culturologist in the labor market (culturologist-art mediator). Previously, professional standards were aimed, in most cases, at craft activities, which can serve as a guideline rather for secondary vocational education. However, this did not interfere with the development of all levels of education.

For example, if we proceed from formal quantitative indicators - the number of educational organizations in Yekaterinburg and Sverdlovsk region, programs in the areas of culture, and the number of students, we can conclude that this is not the best situation: 10 universities, 14 colleges train personnel for the culture and art. But direction 51.03.01 "Culturology", the profile "Culture and International Relations" (qualification of a bachelor), is implemented only by the Ural Federal University (10 budget places, 20 paid places). Other universities have chosen other educational standards related to the study of culture in its broad understanding and the training of personnel for culture - in its industry sense.

III. RESULTS

So, Ekaterinburg Academy of Contemporary Art [10] (hereinafter referred to as EACA) was created as a municipal university that implements the educational program of applied

undergraduate studies on March 50, 01, Arts and humanities, and within its framework – five areas of study (profiles) of preparation (Table 1).

TABLE 1. AREA OF TRAINING COMPETENCES

Training Profiles	Area of competence of graduates
1. Cultural Management Technologies: Institutional Management	Organization of sociocultural projects aimed at creating and promoting a new cultural product (exhibition, museum, film distribution, concert, competition and festival activities, etc.)
2. Journalism and Public Relations in the field of culture	Collection, processing and dissemination of textual information in print and electronic media; media support of various events in the field of culture and art; development of corporate media for cultural and leisure, sports, educational and other institutions
3. Visual information and communication in the field of culture: design of objects and systems	Artistic construction of visually perceptible information using signs, images, light images, etc., placed on various media of real and virtual space and addressed to specific groups of consumers
4. Dance and modern plastic culture	Performing activities in professional dance groups; participation in show projects as a dancer and (or) director of choreographic programs; organization of amateur and professional dance groups; jury of specialized festivals and competitions
5. Art and sports marketing	Organization of work of objects of sports infrastructure, the use of various types of art to promote sports services and goods, as well as sports shows of various sizes from amateur to professional

General cultural and professional disciplines are the same for these profiles; the study of cultural science as a basic discipline and related applied disciplines ("Cultural Policies"; "Legal Regulation of the Sphere of Culture"; "Positioning of the Territory and Cultural Practices", etc.) has a significant place, therefore we consider our graduates as cultural scientists, capable of to develop and implement socio-cultural projects with educational and commercial purposes. A large block of disciplines about art ("History and theory of theater and cinema", "History and theory of music", "History and theory of visual arts", "Morphology of contemporary art", etc.) prepares them for the role of art mediator. The first experience on this path is teaching practice (1-2 courses), when our students work as volunteers as part of city-wide cultural projects - "The Night of Music", "The Night of Museums", "The Biblical Night", etc. (for more details see the work of I.A. Akhyamova, E.A. Efemova, Why "art volunteering" to a creative university [11]).

The first profile is traditionally most in demand among applicants, and employers are closely following profiles 2-3-4. Profile No. 5 (Art and sports marketing) is our experiment, which began in 2018, as a reaction to the labor market conditions in connection with the World Cup and replenishment of the infrastructure of Ekaterinburg with new sports and leisure facilities.

Our other experiment is to prepare bachelors on the Digital Art profile. Two sets have already taken place in 2018 and 2019. This is a unique offer for our city and region, so the competition among the entrants is high. DigitalArt exists at the intersection of science, technology and artistic practices and is created by people who combine technical and artistic thinking. The Internet creates conditions for limitless access to digital art that in some cases can extend beyond virtual space (for example, thanks to computer prototyping technologies to create 3D objects). Digital art technologies are also used to create augmented reality and interactive installations, which are now at the peak of fashion and are actively used in the exhibition business, architecture, printing, tourism and sports industries, fashion industry, multimedia presentations, Internet services, etc.

The preparation of bachelors of this profile is provided within the framework of the educational program "09.03.03. Applied computer science", but the curriculum includes cultural and art content disciplines.

To follow the path of experimentation, to move away from theory to applied orientation of education, when our graduates implement real projects in partnership with employers - this is the only way for the municipal university, who want to take a stable position and to train competent professionals. For more information on our experience, see: [12].

Although the labour market has not yet formed a request for specialists in the field of digital art, but there are other strategic guidelines indicating that we are going in the right direction. These are three federal cultural projects: Cultural Environment, Creative People and Digital Culture, similar to which three regional projects have been developed in the Sverdlovsk region: "Ensuring the quality of a new level of infrastructure development" ("Cultural environment"); "Creating the conditions for realizing the creative potential of the nation" ("Creative People"); "Digitalization of services and the formation of an information space in the sphere of culture" (Digital Culture) [13].

It should be noted that the modern labor market is not very active in relation to feedback from universities. The figures characterizing the labor market and the demand for specialists in the field of culture on it have not been determined. Universities do not receive a social order and cannot productively respond to changes in the market environment. The same processes were observed 10 years ago (Dmitrieva N.V., 2008 [14]).

Special attention should be paid to the issue of the increased responsibility of universities in terms of adjusting educational standards and bringing them to the satisfaction of employer requirements.

It is not only universities that are challenged in the difficult process of searching and interacting with employers who are ready to seriously cooperate. But it is also difficult for representatives of the employer, whom the university is attracting, to adjust the content of the main educational programs in the field of culture and art. After all, they need to understand the language of competencies that spells out 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 - a representative of a cultural institution, enclosing them in formalized texts.

On the other hand, the challenge for the university is that employing organizations are not able to provide healthy, quality staff rotation in order to accept young professionals, since it is important for the employer not to violate the law and support the category of pre-pensioners.

In response to these challenges of the time, the EACA annually organizes the "Alumni Fair", when our students demonstrate their achievements and interests for the assembled employers, and in 2018 a public body was created - the Council of Employers, which included the heads of municipal cultural institutions. Quarterly meetings of teachers and employers strengthen mutual understanding, and the high rates of profile employment of our graduates confirm the productivity of the regular interaction "university-employer", "graduate-employer".

IV. CONCLUSION

The need of the cultural sector for highly qualified specialists exists and is not fully satisfied, therefore, culturologists have a place in the labor market, provided that their basic ideas about the culture, principles and patterns of its development will be supplemented by applied competencies necessary in the labor market in the leisure industry and entertainment, preservation of cultural and natural heritage, in the administrative apparatus of cultural institutions and departments, as well as the work of related departments (education, tourism, youth policy, urban beautification).

Universities are required to carry out filigree work on updating curricula in accordance with new educational and professional standards, and introducing new professions needed tomorrow, in our opinion, related to art media. But the traditional functions of a culturologist - researcher, teacher, expert - remain relevant in order to study, inspire and orient producers and consumers of cultural institutions' services in cultural trends. Organizational forms of work of the university, such as the "graduate fair" and the council of employers, help to build "bridges" between the understandable pragmatics of the labor market and the not always clear competencies of the Federal State Educational Standard,

between the specifics of the services of cultural industries and the high meanings of cultural education.

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