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Theoretical and Conceptual Model of Art Manager's Personality and Alethiology Principles

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The subject of the research is one of the important conceptual issues of art managers' education modification, an attempt to rethink the possibility of personality-oriented education is made. Specification of alethiology principles application in the process of professional training of art managers is proposed as a key aspect. The authors of the article set a purpose to identify the prospect for alethiology principles use in determining the content of the theoretical and conceptual model of the art manager's personality, specifying the structure of the categorical framework within which the research is taking place. This problematics is considered within the context of the paradigmatic understanding of the complex process of forming a model of contemporary art manager. Its urgent need is revealed in the integrative knowledge of the basics of management and theory of visual art, based on the foundation of scientific methodology, including alethiology principles. The necessity of finding interdisciplinary interactions of the humanities describing and explaining the professional development of arts managers is evidenced. The concepts of "a subject of socio-cultural activity", "personification" and "personalization" are specified. The structural elements of the conceptual model of personality are described, the hierarchy of the art manager's professional maturity is explicated. The need for determination of the successful art manager personality formation by scientific development of the conceptual model is stated as a key result of the study.

Keywords: art management, model of personality, alethiology, manager, art sphere.

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Research area: culture studies.

Interdisciplinary approach to the theoretical and conceptual model of the art manager's personality

Building theoretical and conceptual model of the art manager personality is actualized due to at least two reasons. Firstly, in modern conditions

the need for activation of multi-faceted innovative potential of the contemporary art sphere increases immeasurably as well as the role of the art manager as the most important subject of social and cultural activity, regulating and providing the system of management in the field of culture and art, actively

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demonstrating their subject position, realizing the degree of their responsibility for what is happening in the art sphere. Secondly, the art-manager activity is being complicated and demands on management culture and competencies of the professionals working in the field of culture and art are increasing, resulting in the increased significance of professional self-determination and creative potential development. The strategy of scientific study of the art manager's personality formation is important for understanding implementation of the opportunities for cooperation of the field of art with other spheres and institutions of social and cultural activities: education, science, enlightenment, leisure, animation, tourism, sports, etc.

Theoretical and cognitive situation in the field of training specialists for the art sphere

today has developed in such a way that not only pedagogics, but also a number of other human sciences are involved in the issues of training managers-professionals (Table 1).

The professional art manager gets familiar with the doctrines of political strategies and thus receives the key to the cultural policy understanding. Interdisciplinary dialogues go on to the international level. According to R. Mitchell and R. Fisher there is an urgent need in Europe for the development of special programmes and courses for administrators and managers of culture and art in higher education, as in the 1960s – 1970s there was an increase in public spending and altruistic support of the sphere of artistic activity, decentralization of the responsibility for culture at the regional and local levels (R. Mitchell, R. Fisher).

Table 1. Interdisciplinary approach to the process of the art managers training

<i>Science / field of scientific knowledge</i>	<i>Subject area in art management</i>
Social philosophy and philosophy of science	formation of mechanisms of reflexive and methodological analysis of a specialist socialization
Sociology	studying the mechanisms of formation the professional culture of the art manager
Sociology of art	studying the processes of interaction and mutual influence of art and society, the content of creative activity of individual social communities
Sociology of education	sociological analysis of the processes of education development and social aspects of professional training and retraining of the art manager
Psychology	understanding the interests of subjects-participants of administrative actions in art sphere, the motives of their actions and psychological peculiarities of behavior
Business ethics	formation of the principles of professional responsibility, justice, norms of activity and the foundations of goal-setting of the art manager
Theory of culture	formation of ideas about art management as a phenomenon of culture
Art history	formation of socio-cultural, formal and imaginative, stylistic and conceptual components of artistic activity and practice in the process of influence of pieces of art on establishment, formation and development of the art manager
Andragogy	conceptualization of educational needs of a person engaged in professional activity in art sphere
Acmeology	studying the factors and conditions aimed at reaching the peak of professional skills and improvement by the art manager
Theory and methodology of professional education	reasoning of the leading role of holistic educational-bringing-up process in the development of common cultural and professional competences of the art manager

Professional managers of culture and art (training of administrators working in the sphere of culture in Europe: directions and prospects). Foundation Marcel Hicter in Brussels founded in 1980 with the purpose of facilitation in the fields of art and humanities, organized "European Diploma" in cultural project management operating in three countries for training art managers from 20 countries.

The results achieved within the framework of scientific studies are truly ambitious (it is enough to pay attention to a lot of practical recommendations for leadership qualities formation, creative abilities activation, optimizing relationships with colleagues, creating psychological climate in creative team, etc.). But despite the fact that the empirical material is extensive, the problem of formation of theoretical and conceptual model of the art sphere specialist's personality is recognized as one of the most complicated and not completely solved. Therefore, there appeared a special subject-problem field in which theoretical and conceptual model of the art manager's personality acts as a phenomenon focusing all the diversity of the contradictions of contemporary art sphere and integrative processes, and the methodology of its construction requires fundamentally new approaches, the use of which, despite their heuristic significance, turned out to be beyond attention. Here we are talking about alethiology principles, which, as the penetration into the space of the Unconcealed, relate the concepts of "truth" and "integrity", exposing the deep meanings of the concepts of "whole", "man" and "personality".

**Personality as a fundamental category
of theoretical and conceptual model
of the art manager**

The category of "personality" is a fundamental category in the process of building theoretical and conceptual model of the art manager personality.

We proceed from the fundamental alethiology assertion that every model is "normative and goal-oriented". ... The goal may be building a mental image itself and its understanding. The normative nature of the model is manifested in the fact that it simulates not an infinite variety of an object manifestation, but what is the most significant and valuable in it for the subject of modeling". (Koptseva, 2002, p. 267).

The personality, in this case, is understood as a specific person in his/her socio-cultural predicament, in the unity of the social and common features and individual uniqueness. Sense-making coordinates for the art manager's personality model are its socially significant characteristics. Without claiming to make our own definition of personality, we propose to point out a number of aspects of the art manager's personality:

- the phenomenon of the art manager's personality is multifaceted, but its integrity modeling assumes not infinite variety of manifestations, but the most significant ones for the personality and society;
- personal qualities of the art manager are of socially deterministic nature, and this determinism is historically variable and depends on the type of culture;
- the important factor is goal-oriented nature of the art manager activity and presentation of truth as a form of integrity simulation;
- in the multivariate theoretical and conceptual model of personality it is necessary to identify the strategic core;
- personality is a specific ideal form of existence, which gives it the property of subjectivity, it is this property that allows it to be "the cause of itself", to determine the attitude to the world around, to organize "existence in the world".

Understanding the essence of the theoretical and conceptual model of personality is inseparable

from the content of the term “subject”. The term “subject” is traditionally translated from Latin as “laying beneath”, “being in the basis” as a denotation of the carrier of objective and practical activity and cognition. In numerous definitions contained in the social sciences it is constantly referred to some kind of a quality – a subject component, but at that the essential meaning of subjectivity itself is often lost and its characteristics as a special representation of the world of culture are not duly disclosed. A significant characteristic of subjectivity, in our opinion, is presence of the ability to act consciously actively, and for that to make a necessary reflexive analysis of oneself and the situation. The art manager in the social and cultural sphere remains a “personality in his/herself” due to the subjective qualities unawareness. It requires quite a long time, purposefully generated conditions and deliberate exposure for its transformation into a “subject-for-oneself”.

Heuristic importance of alethiology in this case is manifested in the detection of the intersection of philosophy, culture, religion, and achieving integration, the synthesis of all the dimensions of existence of culture and a man of culture. This becomes evident if we consider the problem of the Absolute and transpersonal nature of culture, if we agree that “culture has its source in the sphere of the transcendent / God, the world of ideas as “objective thought forms”, etc. (Reznik, 2009, p. 110). We agree with the fact that “the content of the concept of absoluteness is, above all, completeness in terms of integrity and excellence. Integrity and excellence ... suggest the establishment ... the truth of existence and the truth of cognition include into their own content the way to truth” (Koptseva, 2002, p. 9). The value of alethiology is in the fact that here “the form and the content of search are the same: the problem of truth is... a problem of meta-philosophy that justifies the existence of

philosophy of culture” (Koptseva, 2002, p. 9). In this case culture is represented by a derivative of the “anthropic (subjective and personal aspect of culture), social (intersubjective and conventional aspect) and transcendent (or extra-cultural aspect)”. In other words, existing in every person and being among people it is “inconceivable in its eternity, going into the depths of space. It has something otherworldly, divine (“the spark of God” that fills us with a mystical feeling of awe and delight” (Reznik 2009, 110).

Consequently, the Absolute is necessarily included into the theoretical and conceptual model of the art manager's personality. “The image of absolute acts as well as an ideal of... integrity and the universal field within which the action of its modeling takes place. Ontological meaning of the image of the absolute lies in its function of ideal formation, as well as in the fact that it is a point that is outside the human existence, to which he “hangs” himself being in the reality in constantly changing, constantly vanishing specific and final states. Finally, another ontological meaning of the absolute lies in the recognition of the single nature of all things, events of the world and human that allow him to permanently exceed the boundaries of a given state of existence when the grounds for such a way of existence have disappeared” (Koptseva, 2002, 273). The quality of the art manager's subjectivity is historically volatile, phylogenetic and ontogenetic changes are traditionally recorded.

The ideal of the integral man which “also has holistic experience – ontological, epistemological, gnoseological, axiological, etc.” has always presented in the Russian national culture (Koptseva, 2002, 7). The ontological experience is often seen through the prism of socialization, professionalisation and personification. The emphasis on the socio-cultural origin significance implies attention to the unity of internalization (acquisition) of socio-cultural parameters and

externalization (return and active participation) in the process of creating culture. The ability to join the culture becomes an important condition for productive life activity, the ability to contribute to the art sphere creation, to personify in other people, and even artifacts of culture.

Thus, the art manager's personality is formed in the process of "appropriation" of the essential characteristics of socio-cultural relations. It is the unity of the following elements: the ability to form the art sphere purposefully, the need in its active and creative transformation, knowledge, abilities and skills, necessary for the implementation of management activities and art expert activity. The specificity of the art manager's professional activity is that his/her professionalization involves a deep synthesis of personal qualities of the manager and the art expert. The profession of art manager is not only the most important means of self-fulfillment, but also an opportunity to implement the opportunities of a person who intentionally transforms the art sphere and has knowledge in the field of art. The philosophical basis of the fine arts theory has an opportunity for maximum idealization of the subject-object unity and the study of the subject as a phenomenon of universal evolution of objective and subjective reality.

The problem of interaction between the art manager's personality and art sphere

In general, in the process of the art manager's professional activity the interaction of the art manager's personality and the art sphere can be seen in the following aspects:

- Personification of the aggregate of social and cultural relations, value- conceptual aspect of the model of personality is a reflection of integrity at the level of social existence.
- Functioning in the art sphere as a carrier of a certain system of values and ideals,

the axiological component of the theoretical and conceptual model of personality becomes the basic one.

- As a subject, the art manager purposefully creates and transforms the art sphere, the theoretical and conceptual model of the art manager's personality turns into a pattern.

The productivity of the art manager's personality can be achieved under condition of implementation of a set of basic principles of axiological, general pedagogical, socio-cultural and managerial type:

- 1) scientific character, theoretical and methodological relevance and validity;
- 2) organic connection with art and creative work, a reflection of the major trends in the development of social and cultural activity;
- 3) availability in goals, objectives, methods, technologies, basic forms of collective and individual creativity of subordinates taking into account a differentiated approach, their aptitudes, educational needs and cultural preferences;
- 4) penetration of art and culture into all the spheres of life of the institution's staff;
- 5) focus on preparation for the active creative activity in various sectors of socio-cultural activity;
- 6) management of professional career and promotion through the system of staff training and development, including further training, retraining and internship.

The art manager as a subject should have specific features, which will allow him/her to run the evidently not enough studied mechanism of personification in the world of culture. Without clarifying the personification technologies it is impossible to understand, as A.V. Tikhonov rightly notes, what is called socio-cultural reality.

The etymology of the term "personification" connects Latin words *persona* (person) and *facere* (do) that is to give personal appearance

or to personalize, humanize, to give personal appearance to the phenomena of nature and society. The distinctive characteristic of personalization, according to A.V. Tikhonov, is that it is of overindividual and transpersonal character. Personification mechanism “allows to artificially upscale additional social (let us add: and cultural) structures to improve manageability of the social whole, leaving a living human personality in the middle of the anonymous system” (Tikhonov, 2005). Thus, the growing role of the subjective factor means that the art manager as a subject is introduced inwardly, “into the structure of creation, the structure of existence” of culture. Along with that, there is some alienation when a person put into the control center is endowed with the overindividual ones.

In contemporary literature the term “personification” is used along with the term “personalization”. Personalization is understood as “the process of emancipation of a human personality from the family, the mass, the crowd and from the state-leviathan in the direction of self-awareness as a special and unique value (“the independent universe”) (Gelikh, 2003). This position is in harmony with the position of Personalism representatives (Mounier, Flewelling, Nédoncelle) about the fact that a personality's emancipation takes place through exteriorization as self-realization through substantive activity, internalization as spiritual contemplation, and orientation at the highest self-realization, freedom and the property to be oneself.

In the process of formation of conceptual model of the art manager's personality the procedure of cultural universals “appropriation” takes place. At that, the art manager, performing management functions in the socio-cultural sphere, identifies himself with the cultural community and “appropriates this community, in the sense that he/she is responsible for it. Only the one ... who passed ... the stages of identification

and self-identification will actually be able to implement ... the procedure of personalization” (Gelikh, 2003, 37).

When assessing the art manager's activity technological, functional and qualification characteristics are taken into account. Expanding the range of the art manager's activities has led to the need for specialization, which allows to implement the process of management in a more qualitative manner. Professional “profile” of the art manager is also characterized by qualification – the system of training, knowledge, skills, creativity, etc. The ability to manage the creative processes, and for this to be innovative, take the initiative and be responsible for the implementation of their positions and proposals comes at the forefront in the professional activity of the art manager. Thus, the structure of the professional culture of the art manager consists of the following interrelated elements: cognitive and mental, value and orientational, motivational and professional and labour.

The nature and specificity of the professional culture functioning is in the focus on establishment, formation and development of the following art manager's qualities:

- professional ideal, in which labour is considered as the main value of life;
- axiological and moral and ethical readiness to perform professional and labour functions in a modern society;
- professional skills and creativity;
- cognitive and intellectual and sensory-motor professionally important qualities.

“Awareness about the peculiarities of national and universal culture, spiritual and moral foundations of human life and individual nations, knowledge of the experience of past generations, cultural heritage, outstanding historical figures in the fields of science and culture” are called as basic competencies. Having social and

professional competences means that the art manager has “the ability to interact with people of other cultures, languages and religions” (Zeer, 2005, 67). Proposing teleological formulation of the problem of truth, alethiology leads to the understanding of the truth of existence, which, acquiring diversity in the art sphere and artifacts of culture turns into the substantial component of personality as a representative of mankind, a personality deprived of hostility towards another culture.

Professional core of the art manager's personality

Art space is a phenomenon that is subjected to constant changes in time; its purposeful formation requires flexibility and readiness to changes, responding to constantly evolving emergency situations, and to conduct a situational analysis. Moreover, the art manager must possess high culture time, what is manifested not only in the ability to make rational use of their time, to make timing of activities, but also to see the “time connection”, the unity of the past-present-future, which is transmitted through a work of art (Morozova, 2011).

In the context of globalization and intensification of intercultural communications the new challenges that demanded changes in the socio-psychological core of the art manager's personality confront the art manager. One of the most important components is the art manager's abilities. English management consultants Mike Woodcock and Dave Francis in their book “Liberated Manager” consider manager's personality under conditions of instability and changeability of the modern world. In their opinion, the modern manager must possess the following qualities (Woodcock, 1991):

- the ability to self-management;
- reasonable personal values;
- clear personal goals;

- emphasis on continuous personal growth;
- skills to solve problems;
- powers of invention and ability to innovations;
- high ability to influence others;
- knowledge of modern management approaches;
- ability to manage;
- the ability to train and develop subordinates;
- the ability to form and develop effective working groups.

The art manager's activity is polyfunctional. Role functions of the art manager include: strategic objectives development, current process management, creating work environment in the team and public relations optimization, recruitment and further work with subordinates, resources and responsibilities allocation in the work of team, assessing the subordinates' work and creating incentive mechanisms, formation of the positive qualities of workers and economic analysis of work. Implementation of these roles forces “to go into the depths of” integrity modelling at the individual, social and cosmic levels of human existence, what alethiology offers.

Art management is both science and art, which manifests itself in the course of the following roles implementation: developing strategy in the art sphere and its loci formation, organization of communication at the art market and its condition forecasting. In order to meet the targets successfully art manager is puzzled by defining policy for coordinating the producer of art products and consumer, organizes relationships between consumers and customers, is involved in the implementation of the mechanisms of training and staff and resources allocation, acts as a public relations specialist and mediator for making transactions. To settle recurring

contradictions of the art market he/she acts as an educator, psychologist and even an actor.

The art manager's activity is primarily aimed at completing the tasks of preservation and development of artistic creation, augmentation of aesthetic, educational, cultural and educational, spiritual and ethical, and patriotic values; creation, presentation and promotion of highly artistic artifacts of culture. Therefore, the art manager's execution of his/her status obligations is associated with the perception of truth that "concentrates the entire contents of philosophy and religion in it, and, on the other hand, specific content of the standards of culture depends on its decision" (Koptseva, 2002, 6).

The art manager is a subject who organizes the art sphere functioning and a carrier of art management theory, according V.I. Zhukovsky "informational, systematizing, explanatory and predictive function of the concept" becomes its epistemological norm and legislative dogma. Consequently, the art manager must be skilled in logical and linguistic, model and representative, operational and evaluative and problem and heuristic subsystems of the theory, as well as to be able to use the ideas in practice effectively.

At the same time the formation of the art manager's epistemological experience sometimes looks fragmentary because of the isolation of philosophical knowledge from the epistemological segments of the theory of religion and the theory of art, due to the lack of practice of cross-fertilization of the ideas contained in them. In the theoretical and conceptual model of personality the art manager's activity can be represented by the unity of such parts as "*art expert-connoisseur*", "*art expert-researcher*" and "*art expert-maieutics*" (Zhukovsky, 2011).

The art manager becomes a connoisseur gradually, in the course of socialization and enculturation. Thorough knowledge of material is acquired in the course of active development

of the world of culture and penetration into its deep senses. At the intuitive level "artistic flair" is formed as the ability to "empathize the act of creativity, getting into the creative method of the master". Connoisseur is characterized by "the artificiality to be a benchmark spectator at his maximum capacity, in the captured form including the synthesis of "artificial" qualities of a spectator-observer, spectator-interlocutor and spectator-co-creator" (Zhukovsky, 2011, 443).

In addition to "knowledge" qualities of the art expert, the art manager shows research quality and acts as a "scientist-analyst, whose activity, based on the foundation of connoisseur results, is aimed at deep penetration into the speculative nature of the artistic image – the result of ludic relations of a human-spectator and a piece of art-thing" Thus, in the course of professional activity the integrity of "artificiality", "expertise" and "art studies" that determine the degree of the art manager's professionalism is formed (Zhukovsky, 2011, 445).

Application of art technologies by the manager is determined by value orientations. Value is a special construction in the structure of the art-manager's personality, as depending on the degree of value orientations' determination the direction axis of the art manager's activity changes. By determining the values the art manager identifies the objective connection of art products and the tasks for art sphere improvement, as well as socio-cultural space as a whole. Through the concept of "value" the art manager determines which qualities of art products are necessary to meet the needs of an art product's consumers. However, the highest value of the art manager is the pursuit for Truth, the cognition of "oneself and the other". In alethiology truth is represented as a form of integrity modeling at the level of individual existence (Koptseva, 2002, 247). In the process of the integral personality modeling the fact that

the cognitive process is determined by the moral process and “we should talk not only about the moral and spiritual process, but also about all spiritual processes: artistic, moral, religious, etc., is taken into account. The main thing that should always present in the understanding of the integrity of I or of human personality, or the integrity of an individual consciousness is, firstly, its dynamism and procedurality, and, secondly, the central spiritual core around which the formation of each individual triune personality develops” (Koptseva, 2002, 277).

Thus, in the process of building of the theoretical and conceptual model of the art manager's personality the following are of utmost importance:

understanding multi-paradigm nature of the theory, which demonstrates a new kind of adaptability that allows to synthesize the traditional forms and methods of education with innovative technologies;

understanding the needs of the art manager in integrative knowledge;

affirmation of the necessity for the dynamic change in the structure of theoretical and conceptual models of the art manager's personality.

Diversification of the process of the art manager training in the field of education

Innovation and modernization processes of Russia's education system reforming are largely reflected in the field of training staff for culture and art. The circumstances of political and socio-economic nature (increase in prices for educational services, the need for major repairs of educational institutions, lack of demand for the graduates and problems with subsequent employment) become the factors of negative changes in the educational environment that actively influence the quality training of professionals in socio-cultural sphere.

The monitoring of higher education institutions conducted in 2012 by the Ministry of Education and Science of the Russian Federation with the aim to assess their effectiveness and to restructure inefficient state institutions recognized a number of universities and academies of art and culture, theater institutes and schools of art and architecture ineffective. The leading educational institutions, with a long tradition of training highly qualified personnel in the field of culture and art were among them.

The results of this analysis indicate that the system of highly qualified personnel training of socio-cultural and artistic profile requires diversification of educational services and coordination of requirements for the quality and content of education on the part of the labor market.

Theoretical and conceptual provisions of life-long learning reflected new understanding of goals, objectives, content and functions of the educational sphere, the need for ethical and cultural approaches to training and education aimed at the general cultural and professional development and life-long development of the art-manager's personality.

The requirements of the new federal education law in the Russian Federation, specific features of the modern economy needs, the peculiarity of social and professional needs of the enrollees and the need for student-centered approach in additional and vocational training in the sphere of culture and the arts have set the task to organize a fundamentally different structuring of the system of arts managers' training in the field of culture.

We believe that the art manager is not only a literate person in the fields of economics and law. First of all, it must be a personality that has a certain “image of the world”, his/her own style and demeanor, life stance, maintain an appropriate lifestyle, etc. The art manager's image of the world

must focus the integrity of culture that nurtured him/her and is created by him/her. Otherwise, the culture becomes something ephemeral and loses the earthly roots of its existence. The idea of Unitotality, established in V.S. Solovyov's Sophiology and developed by cosmists constantly presents in the art sphere of Russia.

Modern contradictory process of establishment and development of the new system of professional education in the field of culture meets current and prospective needs of not only socio-cultural sphere, but also the interests of the personality, contributes to intensification and development of professional competence and continuity from additional to professional educational programs.

Thus, the system of staff training for the sector of art and culture can be defined as an integrated educational infrastructure providing formation and graduation of highly qualified personnel for the socio-economic, public and political and socio-cultural spheres and which also include professional orientation and adaptation. Therefore, the main task of modern educational institutions of culture and art is to create optimal conditions for the ethical development of the student's personality, formation of professional culture and labour values, assistance in training and education, self-determination, moral self-improvement and development of a wide range of social and cultural experience.

A systematic approach to the process of training of the effective manager of social and cultural activity allows carrying out training on the basis of (Nozdrenko 2014, 231):

- studying, preservation and use of cultural heritage in the process of the spiritual needs elevation;
- anthropological and culturological knowledge which allows considering various events in culture in their integrity and historical development;

- artistic and aesthetic conception aimed at identifying the specificity of socio-cultural (including leisure) sphere;
- synthesis in developing the content of academic subjects and teaching methods;
- unity of the theoretical and practical part of training and education;
- taking into account regional peculiarities of socio-cultural sphere, determined by ethnic traditions and historical and cultural relations of the population, based on the established ethno-pedagogical traditions of the region;
- development of the student's personality in the context of the holistic education system conception;
- participation in the development and implementation of programmes for conservation and development of culture;
- creative thinking implementation within the scientific methodological, organizational and practical, artistic and communicative foundations of study, preservation and development of the socio-cultural sphere.

In the course of professional formation of the art manager's personality a specific system of value orientations with a more or less developed structure of personality behavior is formed. A.S. Zapesotsky argues that professional specialist training is carried out in the process of assimilation of multi-level complex, the essence of which can be expressed by the formula: "values – goals – tools – methods – resources – objects" (Zapesotsky, 2003, 102). Development of the art manager's personality, as a conscious subject of value relations under conditions of the educational and cultural space involves formation and development of the required socio-cultural and spiritual and moral qualities that enable him/her to implement their creative potential. The art manager's activity as a professional art expert "can be represented according to the theory of fine arts as a unity of such parts as *art expert-*

connoisseur”, “*art expert-researcher*” and “*art expert-maieutics*” (Zhukovsky, 2011, 496).

Connoisseur qualities formation brings us back to alethiology in terms of interpretation of the truth. Connoisseur is, undoubtedly, a specialist that is characterized by a perfect knowledge of the material of architecture, sculpture or painting. He/she is able to distinguish the original from a fake, to determine the time of creation of a work of art in the course of inspection, and, of course, able to determine the degree of cultural artifact preservation, he/she has the talent to determine the authorship. But this is not enough. Not by chance in alethiology the truth is presented as a phenomenon, revealing the originality of the logic of “the integrity of historical and philosophical and historical and religious process”. “Artistic flair” as an ability to “empathy the act of creativity, getting into the creative method of the master” is formed at the intuitive level. The connoisseur is characterized by “the artificiality to be a benchmark spectator at his/her maximum capacity, in the captured form including the

synthesis of “artificial” qualities of a spectator-observer, spectator-interlocutor and spectator-co-creator” (Zhukovsky, 2011, 441).

The art-manager also needs the “expertise” of the connoisseur, which is manifested in the skill to be a benchmark spectator, “to keep a distance from passion and absorption into the viewer’s artwork, the ability to reflect, but, at the same time, protect the works of art in its present existence”, be able to “concentrate all the personal capabilities for professional connoisseurship”, to possess the skill of “signifying “index”, “canon” and “symbolic” levels of a work of art (art expert-connoisseur-the owner of signs)” (Zhukovsky, 2011, 442). This reveals the dialectics of objectification-disobjectification, coding-decoding, which becomes conscious in the process of modeling the integrity of existence by the art manager as an individual and a personality. Alethiological approach indicates the possibility for forming a conscious style of thinking, the synthesis of integral images of reality that create the “expected impulses”.

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Теоретико-смысловая модель личности арт-менеджера и принципы алетологии

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Предметом исследования выступает одно из важных концептуальных положений модификации образования арт-менеджеров, предпринимается попытка переосмыслить возможности личностно-ориентированного образования. В качестве ключевого аспекта предложена конкретизация применения принципов алетологии в процессе профессиональной подготовки арт-менеджеров. Авторы статьи ставят перед собой цель: выявить перспективу применения принципов алетологии при определении содержания теоретико-смысловой модели личности арт-менеджера, уточнив структуру категориального каркаса, в рамках которого происходит исследование. Данная проблематика рассматривается в контексте парадигмального осмысления сложного процесса формирования модели современного арт-менеджера. Вскрывается его насущная потребность в интегративном знании основ менеджмента и теории изобразительного искусства, основанном на фундаменте научной методологии, включающей принципы алетологии. Доказывается необходимость обнаружения междисциплинарных взаимодействий гуманитарных наук, описывающих и объясняющих профессиональное становление арт-менеджеров. Конкретизируются понятия «субъект социально-культурной деятельности», «персонификация», «персонализация». Описываются структурные элементы смысловой модели личности, объясняется иерархия профессиональной зрелости арт-менеджера. В качестве ключевого результата исследования заявлена необходимость детерминации успешного формирования личности арт-менеджера научной разработкой смысловой модели.

Ключевые слова: арт-менеджмент, модель личности, алетология, менеджер, арт-сфера.

Научная специальность: 24.00.00 – культурология.
