

IRSTI 18.15.53

MANAGEMENT OF CHOREOGRAPHIC COLLECTIVE

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Nowadays there is a significant growth of interest in the emergence and formation of new choreographic collectives. In modern conditions, there is an urgent need for knowledge of management and organization of a choreographic collective that is, mastering the methods of art management. The article is of a practice-oriented nature. It can be useful to teachers, organizers, heads of choreographic studios and collectives, as well as to students who are trained in the specialty of "choreography" and "social and cultural activities".

Key words: management, control, choreographic collective, director, choreography.

Introduction. Art management today is seen as one of the functional-role activities associated with the selection, storage, production and dissemination of cultural values. Proceeding from the fact that art management is also a process of managing the production of a product of the cultural services market, including all structural elements of management (planning, organization, motivation, control) by the organization of people engaged in this production, it can be argued that art management is a set of management techniques (planning, organization, motivation, control) that are characteristic of classical management, and a special kind of managerial activity in the field of art that includes the process of creating and distribution of artistic products.

In Kazakhstan there are a great number of on-stage performance groups in institutions of additional education. These are music, art, theater companies and many others. In particular there are a lot of institutions in which there are choreographic classes and practically at each of them there are choreographic collectives. Every year interest in choreographic art increases. In this regard classes with an esthetic bias at comprehensive schools where there pass choreography lessons open; the children's centers where children's choreography and rhythmic is studied; there are new modern dancing styles which very much attract modern youth. Also there is a promoting of amateur dancing competitions and festivals among various educational institutions. All these facts – the evidence of awakening of new modern art consciousness of people. Such circumstances are fruitful prerequisites for emergence and the organization of new choreographic collectives, and also the growth and development which already exist that meets requirements of our reality. In this regard there is a need for knowledge management and the organization by choreographic collective that is possession of art management methods.

Main part. Art management is one of the directions of commercial activity in the sphere of culture and art for today. Creative activity of the artist in art reveals at his direct interaction with the viewer, the listener - the consumer of such unusual product, which the performance, the movie, a concert of classical music, the circus program, cabaret show, an opening day of works of the fine arts, etc. is.

The American psychologist P. Edwards gives such interpretation to creativity - it is ability to find new solutions or detection of new ways of expression, introduction into life something new to the individual. It is the force promoting a positive self-assessment and providing self-advance of the individual in the development. Here which his beliefs concerning creative process [8].

Art management — management in the sphere of art; set of the principles, methods, means on realization of opportunities of business of the sphere of art.

Art management - activities, directed to regulation of processes in the sphere of the art industry and influence on an economic, political, social and spiritual component of life of society.

Art management in a broad sense — aspiration of the person by the activity to reach higher on level, rich and dynamic cultural life of society.

Art management in narrow sense is the management of the cultural enterprises.

On the one hand, art management adjoins to the esthetic content of public consciousness, for example, philosophy, morals and ethical standards, and with the return is a product of the material activity of

the person directed to settlement of problems at "practical" application of art. Such is feature of art management as sciences.

The word "manager" (manager) has the English roots and is translated as "managing director". This word defines the manager as "the specialist in management and the organization in any field of business". Management is a development (modeling), creation, the most effective use (management) and control of social and economic systems [1]. The art prefix (artistic) and a word the art manager indicates a certain orientation, the sphere of activity of such specialist in management connected with the sphere of art.

The purposes of art management are promotion of professional art, creation of conditions for creativity and professional growth of performers, development of genres of professional art.

In a modern sociocultural situation when big development was gained by show business, the problem of the organization and the management of choreographic collectives of vocational training of directors of cultural and spectacular programs, experts of welfare activity became relevant. At the same time it is focused not only on development of choreographic skills, but on the organization and implementation of productive activity of choreographic collectives. Many problems are connected not only with lack of technologies and methodical developments of formation of bases of plastic - choreographic training of specialists, but also with the qualified organization of statements and maintenance of all process of preparation for performances [2].

The choreographic collective is the so-called difficult system united by common interests, plans and activities, represents multidimensional social group participants of which pupils of various age, with individual mental and physical development are. The interpersonal relations are constructed on moral and psychological motives, interdependence of children from each other, existence of the common creative interests. Not only to teach to dance the purpose of such collective the child, but also to create for him such habitat where his personality, abilities, talents comprehensively would develop. The problem of all-round development of pupils includes requirements of increase in esthetic culture of younger generation and education of art taste.

It is known that management of choreographic collective is connected with purposeful, conscious and systematic impact of the subject on an object on the basis of knowledge, and use of progressive tendencies and inherent regularities for the benefit of providing to object of the effective functioning and development representing the system of cycles and processes, consecutive administrative functions which provide regulation and coordination of activity of an object of management. Each choreographic collective has an opportunity to grow and develop. Having achieved good results, the collective gains popularity and recognition, the follow-up their activity professionalize. In the present market relations it is difficult to achieve such result. The choreographic collective is forced to adapt to the modern economic relations: to participate in commercial projects which often don't mean the creative growth but only are aimed at obtaining financial benefit. Mastering skills of creative activity is not only effective way of development of abilities of participants, but also one of the most important factors of education of diligence, will, attention, persistence, commitment.

Activity of choreographic collective is directed to realization of the socially significant purposes (work on the concert program, a performance, and separate dancing numbers) which depends directly on work of the artistic director. During the work with this level as a task of the teacher creation of special, confidential, psychological climate in the relations with children and creation of special creative conditions, which would stimulate is and fixed valuable the relations to the world[9,15].

The artistic director is the advanced person of the time, the person of high culture and profound knowledge who perfectly knows bases of professional skill. The directions of creativity and civil and ideological aspirations of all on-stage performance groups depend on his outlook and esthetic positions.

Directoris always the active, creative person. He acts as the organizer of everyday life of participants. Can awaken interests, lead participants only the person with the developed will where the decisive place is allocated to personal activity. The pedagogical management of such difficult organism as amateur collective obliges the head to be inventive, bright, persistent, and always ready to independent permission of any situations. The head - the role model inducing pupils to follow him, to equal on a sample, close and available to imitation. Professionally necessary qualities of the head are the endurance and self-control. Any failures, confusion and helplessness of the head participants shouldn't feel and see.

In management of choreographic collective it is very important to own to the artistic director management abilities. Management includes set of forms, means, the principles and methods of management

of collective which aim increase in overall performance of management personnel. The adaptive mobility, sociability, resistance to stress, flexibility and high professional and intellectual level will help management of choreographic collective in the solution of the revealed problems [3,110].

L.S. Zharkova in the book "Organization of Activity of Cultural Institutions" has marked out basic feature of the expert that knowledge of sociology, economics, political science, the rights, theories of management and some other sciences socially significant and very prestigious today act not as end in itself, and as an essential implementer of "the leading metafiction of welfare activity" — familiarizing of the person with achievements of world and domestic culture every possible development its creative potentials.

As the broad specialist, the art manager should:

- To reveal, satisfy and develop the welfare interests of different groups of the population;
- To develop target cultural programs and social art projects;
- To stimulate the innovative movements in the sphere of culture;
- To operate economic mechanisms of the organization of welfare activity;
- To introduce effective techniques of cultural and creative development of potential consumers.

It is necessary to emphasize that the art manager is the representative of a special intellectual profession. Not accidentally, his administrative work on creation of commercially favorable highly artistic project is compared to creation of the mosaic drawing, i.e. to the choice of one correct decision from numerous combinations of possible, potential actions. The art manager is at the same time both the leader, and the effective managing director. Defining leadership, P. Drucker notes ability to lift human vision to the level of broader outlook, to bring efficiency of activity of the person to the level of higher standards. In addition, at the same time "the leader has to treat the leadership as to a responsible mission, but not as to the rank granting him certain privileges". [10, 24-25].

The social and pedagogical sense of choreographic collective consists in an organic combination of art and performing and educational processes, giving of ideological and moral orientation to them. The solution of this task is connected in many respects with the repertoire, with those works of art around which work of choreographic collective is based. The efficiency of the functions which are carried out by choreographic collective depends on their quality, ideological and art level, social and pedagogical potential in many respects.

Selection of the repertoire demands from the artistic director of accurate perspective vision of pedagogical process as integral and consecutive system in which each link, each structural division, each factor supplement each other, providing thereby the solution of uniform art and creative and educational tasks. Responsibility for the repertoire lies on the artistic director as the repertoire is the face of collective, showing its opportunities and disclosing future prospects.

At selection of the repertoire the artistic director has to consider:

1. Compliance of the repertoire to technical, art and performing capabilities of participants of collective.
2. Statements have to correspond to age of participants of collective and their age psychology;
3. For the same age group it is necessary to create dances of a different genre;
4. To create numbers mass, solo, duet, on 5-6 people as it allows to occupy the greatest number of participants of ensemble in the program, gives the chance to consider specific features and to build the program of a solo concert of collective;

The repertoire has huge value in education of the esthetic, creative person.

Work in collective is conducted in three main directions:

- Training: acquisition of art and esthetic knowledge, performing skills;
- Educational: formation of an esthetic outlook, art orientation, ability to self-express;
- Creative: preparation of the repertoire, concert activity [4, 55].

To work as the director – it is as difficult how to edify at school. For example, today there is no wish to rehearse, and it is necessary. What to begin with to create the working atmosphere? To begin with love, with tenderness, with humor, without losing at the same time iron will" [11,34].

The rehearsal is the main link of all educational, organizational and methodical, work with collective. On a rehearsal, it is possible to evaluate the level of creative activity, the general esthetic orientation and the nature of the performing principles. The rehearsal can be presented as difficult art and pedagogical process which cornerstone the collective creative activity assuming a certain level of training of participants is. Without it the meaning of holding a rehearsal is lost.

The artistic director is forced to look for constantly such receptions and methods of work with collective on a rehearsal, which would allow solving successfully the creative and educational tasks facing him during this or that period. Technique of construction and holding rehearsal occupations, the organizations of work of collective in general is developed gradually. However, it does not exclude need of knowledge of the basic principles and conditions of holding rehearsals proceeding from which, each director can choose or pick up such methods and forms of work, which would correspond to his individual creative manner. Especially it concerns the young people beginning artistic directors sometimes it is difficult for them to find the most suitable form and an interesting technique of rehearsal occupations to prepare for a short period collective for a performance. Knowledge those the main methodical and pedagogical conditions of the organization of rehearsal work and ability to critically rethink them according to the individual creative manner and concrete features of collective is an important prerequisite of the successful organization and holding rehearsals. Concert performance is the most crucial moment in life of choreographic collective. It is a quality indicator of all organizational, educational and creative work of the artistic director and participants of collective. On a performance judge about strong and weaknesses of their activity, ability to gather, about hallmark, originality, technical and art capabilities of collective, about that, it is how correct and with interest the repertoire is picked up. It is possible to determine by a concert quite precisely quality of activity of collective and level of its management.

It is important to emphasize that the concert performance is not only display of certain art results, but also an effective form of moral and esthetic development of performers. According to G. Struve: "Participation in concerts reveals all opportunities of collective, its art achievements, the reached performing level, shows its unity, discipline, ability to submit to will of the head, staginess, emotionality, concentration. Each concert has also educational value. For participants of collective has to be not all the same whether will estimate their general, collective work".

To the organization and holding any performance – irrespective of, the collective makes the big program in the concert hall or does several turns on less significant platform, - it is necessary to belong equally responsibly and is interested. A concert is not only summing up, a review reached. It is still a meeting with the audience on which the mood depends. Obligatory component in the organizations by choreographic collective not only the interpersonal relations of pupils, but it, and the organization of concert activity of this collective which includes concerts at the level of establishment in which the collective, concerts at the level of the city and the area and also participation in competitions, festivals, the championships of different levels conducts the activity[5,42].

To give life to choreographic collective and to provide its popularity, prosperity and development, it is necessary to have special skills and knowledge. First, it is correct to calculate the cost of concerts, tours, separate statements and numbers, to line the estimate and to calculate profit; secondly, to create a name to itself and the collective, using traditional and creative methods of creation of bright image; thirdly to act as the director and the producer of statement[6].

Use in the course of training various the technician, methods and receptions promotes harmonization of organizational and administrative process; besides use of reproductive methods of training - verbal, evident, practical - widespread in traditional schools of dance and based on display and repetition, it is necessary to use productive methods - search, research, free creativity and also a game method, both in reproductive, and in a creative part of occupation.

Special methods of management in choreographic collective

1. The teacher, getting to production work, tells children about history based on which statement, about life, suits, traditions, about images and characters, about motives of their actions, etc. becomes. All this needs to be prepared for children in language, available to them, it is possible with display of colorful illustrations, to present material emotionally, expressively.

2. Viewing of special movies, listening of music. Collective viewing pulls together children and the teacher. There is the general subject for a conversation in which the teacher cleverly and tactfully sends children to the course of the correct reasoning.

3. Cultivate also traditions, which in collective there can be a set: it and dedication in choreographers, and transition from younger group in senior, etc.

4. Education of discipline imparts skills of organization in the course of work, brings up the active attitude towards him. The teacher on occupations awakens respect for the general work, cultivates ability to subordinate personal to public. The conscious discipline is a discipline of internal organization and

commitment. The external discipline creates prerequisites to internal self-discipline. Children become accurate, the attention on occupations becomes aggravated, and they quicker and more accurately carry out objectives.

5. Statements of numbers on modern subjects push on meetings with interesting people, to reading modern literature, visit of the museums, etc.

6. Joint viewing and joint discussion of concert programs, performances of both professional and amateur collectives is useful.

7. Carrying out analysis of concert performances of the collective. The teacher is obliged to stop both on positive, and on the negative moments of the program. It is important to pay attention to each child, considering his specific features of character. In time, the told kind word, manifestation of support, approval in many respects will help reveal to abilities of children.

8. Big educational work is played by creative reports; exchange of experience between collectives and the creative help to each other.

9. Meetings with talented creative people. Their story about the profession and creativity have strong emotional impact on children.

10. Carrying out evenings of rest with participation of children and parents (New Year, March 8, February 23, etc.).

11. The big benefit in art education of children will be brought by studying of dances of other peoples.

12. Esthetic education of music. «Acquainting children with music by means of dance it must be kept in mind first emotionally active perception as it is a basis of musical education. An opportunity to express the feelings in the movement, listening carefully music, in huge degree influences ability of the child to control the movements and to do them by more harmonious. The interrelation of music and the movement rather throws the bridge from emotional and spiritual to concrete physically. This combination spiritual and physical is necessary for the person»[12,140].

Preparation of a large form of the choreographic work or big general program is one of good methods of education of children.

Management of choreographic collective is a very difficult process which demands knowledge and huge devotion from those who create a creative product. The ability to correspond to modern trends and tendencies has to be provided not similar to others and constant generation of the ideas in collective. Creative process has to be operated, many-sided persons make choreographic collectives and their ideas have to be directed and coped, then the collective will be successful and demanded in the modern world [7].

Conclusion.

It would be desirable to suggest to bring in State standard of a higher educational institution discipline "Management of choreographic collective". This discipline could help many graduates with acquisition of skills and methods of management and the organization of choreographic collective.

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МЕНЕДЖМЕНТ ХОРЕОГРАФИЧЕСКОГО КОЛЛЕКТИВА

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В статье анализируется менеджмент хореографического коллектива. Дается определение менеджменту, как инструменту управления деятельностью творческого коллектива, и раскрываются особенности их применения на примере деятельности хореографического коллектива. Данная работа обусловлена тем, что в настоящее время наблюдается значительный рост интереса к возникновению и становлению новых хореографических коллективов. В современных условиях возникает насущная необходимость в знании управления и организации хореографическим коллективом, то есть владении методами арт-менеджмента. Статья носит практико-ориентированный характер. Ее материалы могут быть полезны педагогам-организаторам, руководителям хореографических студий и коллективов, а также студентам, обучаемых по специальности «хореография» и «социально-культурная деятельность».

Ключевые слова: менеджмент, управление, хореографический коллектив, руководитель, хореография.

ХОРЕОГРАФИЯЛЫҚ ҰЖЫМЫНЫҢ МЕНЕДЖМЕНТІ

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Мақалада хореографиялық ұжымның басшылығы талданады. Шығармашылық ұжымның қызметін басқару құралы ретінде басқарудың анықтамасы берілген және оларды қолдану ерекшеліктерді хореографиялық ұжымның мысалында анықталған. Бұл жұмыс жаңа хореографиялық ұжымдардың пайда болуына және қалыптасуына қызығушылықтың айтарлықтай артуына байланысты. Қазіргі жағдайда хореографиялық ұжымды басқару және ұйымдастыру туралы білімге деген қажеттілік бар, яғни өнерді басқару әдістерін игеру. Мақала тәжірибеге бағдарланған сипатқа ие. Оның материалдары мұғалімдерге, ұйымдастырушыларға хореографиялық студиялар мен ұжымдар басшыларына, сондай-ақ «хореография» және «әлеуметтік-мәдени қызмет» мамандықтары бойынша оқитын студенттерге пайдалы болуы мүмкін.

Түйін сөздер: менеджмент, басшылық, хореографиялық ұжым, басшы, хореография.

