

The Young Artists Problems of Adapting Professionally and Socially in an International Company

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Abstract

This article will address the young artists problems of adapting professionally and socially in an international company. The article is intended to provide information to experts in this field regarding the differences of education, culture and language. It's very challenging for an artist to change their life as many times they have to leave a country and with this process it's hard to find a stable home, to get used to the city and the people. Finally, this article is about being aware of the importance to grow as an artist and have the space for creative projects.

Keywords: ballet artist, adapting professionally, adapting socially, culture differences, personal life.

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“Art does not exist to serve life; life exists to serve art”
(Gordon, S.)

Introduction

Dance is commonly recognized as a sophisticated and empowering form of art, celebrated for its grace, refinement, self-assurance, and elegance. Dancers invest extensive time perfecting their craft in the studio, frequently beginning their education at a young age. Engaging in the creation of dance not only fosters a feeling

of achievement and triumph for performers, but also cultivates self-assurance and determination to overcome additional obstacles in their career pursuit. Confidence is developed through the accumulation of experience, abilities, and dedication.

To fully grasp the distinctive characteristics of ballet dancers, it is essential to explore the high level of commitment needed to follow a career in ballet. The realm of ballet is characterized by intense competition, as a multitude of gifted dancers strive for a limited number of prospects. Consequently, this gives rise to a demanding atmosphere wherein aspiring artists are compelled to constantly validate their abilities. Ballet, as an artistic discipline, necessitates flawlessness, thereby requiring young artists to effectively manage rejection and constructive criticism. The continuous cycle of auditions and feedback can significantly impact their self-assurance and self-worth.

Ballet frequently involves significant travel and extended periods of separation from loved ones. Aspiring dancers may grapple with emotions of solitude and alienation, particularly when moving to new locations in search of career advancements. The rigorous timetable of a professional ballet performer allows minimal room for individual interests or connections. It is imperative for young artists to master the art of harmonizing their professional obligations with personal commitments in order to prevent exhaustion and uphold their general welfare. As noted earlier, the ballet field is extremely challenging, imposing considerable physical, mental, and financial pressure on dancers.

Upon commencing their careers at a professional ballet company, aspiring ballet dancers with no prior professional experience are typically enlisted as members of the Corps de Ballet. The ballet company functions within a rigid social framework that is defined by hierarchical structures. At the pinnacle of this hierarchy resides the ballet management, which possesses substantial authority over the dancers' entire career paths. Under the guidance of the artistic director, the ballet management assumes the duty of recruiting fresh talent and overseeing the casting process. As a result, the director exerts a significant level of influence in shaping the trajectory of a dancer's professional career.

Career construction theory posits that the process of human development is shaped by the necessity to adjust to a social environment, highlighting the significance of incorporating personal and environmental factors. The concept of career adaptability plays a pivotal role in determining how artists interact with their social context and manage their work-related actions. This entails the

proficiency to efficiently utilize psychosocial resources in order to navigate through various demands, transitions, and obstacles encountered in the workplace, including potentially stressful circumstances. The acquisition of this skill is particularly vital in occupations that provide limited job stability.

Career adaptability involves four key resource domains that aid in converting an artist's inherent traits into positive career adaptive behaviors. These domains – concern, control, curiosity, and trust – are essential in influencing the attitudes and behaviors of ballet artist. Through the possession of these four dimensions of career adaptability, artists gain the ability to successfully navigate and conquer career-related tasks, transitions, and obstacles by utilizing mastery, negotiation, and resolution strategies.

The four resources pertaining to career adaptability are not static attributes; rather, they are flexible competencies that have the capacity to develop and adjust in accordance with different elements encompassing the individual, their surroundings, and the interplay between the two. Through the implementation of interventions and training initiatives that concentrate on each domain, individuals are afforded the chance to augment and broaden their repertoire of career adaptability resources.

Professional dancers dedicate over six hours daily to preparing and conditioning their bodies for performances. Both ballet management and the dancers themselves consider consistent participation in classes essential. During the ballet season, these professionals work diligently six days a week, starting their day with a morning class and ending it late at night with rehearsals or performances. Moreover, it is common for professional ballet dancers to go on national or international tours with their company for weeks at a time during the ballet season.

Case Study: Teatrul de Balet Sibiu (Sibiu Ballet Theatre)

This article is based on a research study named “The Young Artists Problems of Adapting Professionally and Socially in an International Company” in which the author, Bivol Luminița, conducted interviews with several ballet artists employed at Teatrul de Balet Sibiu.

Teatrul de Balet Sibiu was founded in 2008, back when it was operated with only ten dancers. It is one of the first international companies in Romania,

consisting of only corps de ballet (meaning that, no one has the title of principal dancer). Everyone has a chance to perform the main role. What singles out the company is its repertoire, which is not only focused on classical repertoire, but also on contemporary dance and neoclassical ballet. Furthermore, the TBS is the only dance company in Romania that increases its repertoire of shows with five new premieres each year.

At present, the TBS repertoire includes the most important titles in the classical repertoire: *Swan Lake*, *La Fille mal Gardée*, *Le Corsaire*, *Don Quixote*, *Romeo and Juliet*, *The Nutcracker*, *Raimonda*, *Paquita*, *Bayadere*.

Among all neoclassical choreography and contemporary that TBS has in its repertoire mention must be made of: *Sunt o babă comunistă!* – a show inspired by the novel bearing the same name, written by Dan Lungu, *Despre noi*, *Missa Profhana*, *Seasons*, *City Beat*, *Einstein*, *The Ionesco Trilogy* (TBS is the only dance company in Romania whose repertoire includes a show inspired by the works of Eugène Ionesco), etc.

The absolute premiere of the classical ballet of *Rigoletto* took place in the open air in summer 2023, in the Main Square of Sibiu, in the presence of over 2,000 spectators. Made by the choreographer Valentin Barteş. The audience enjoyed the extraordinary participation of the soloists and choir of the Romanian National Opera Cluj-Napoca, the Sibiu Philharmonic Orchestra and of course the TBS company. The show was created on 80 artists.

The neoclassical ballet show *Rose Cavalier* had the premiere in the new season of 2023-2024. The choreography of the show is signed by New Zealand choreographer Aleisha Gardner and the music of Richard Strauss. The show had a tint of comedy and is based on libretto by Pavlos Rizos, the scenography is made by Carmen Siminie and Maria Miu. In the main roles, the audience will see Adela Floricioiu (România), Miguel Teixeira (Portugal), Sara Zanzon (Italy), Răzvan Iacob (România), Candela Cortes (Spain), Maria Sanjuan (Spain).

The season of '23-'24, TBS possesses 37 artists, from all of the world, like Japan, Portugal, Spain, Brazil, Cuba, Australia and others. A multitude of youthful dancers who lack sufficient stage experience. Moreover, the diverse schooling approaches, educational methods, manners, and techniques in dance is challenge in crafting a cohesive performance. Consequently, TBS conducts numerous rehearsals to ensure the ensemble dances in unison, exhibiting a harmonized "breathing" style.

Sibiu is an attractive city, characterized by its small and intimate atmosphere; however, it lacks a diverse range of events and opportunities for engaging in various intriguing hobbies that artists may wish to explore. Maintaining a healthy balance between professional responsibilities and personal interests is crucial, without necessarily focusing solely on ballet.

The primary obstacle faced by artists employed in an international company pertains to the cultural disparities between the country of residence and the artists' home country, as well as the diverse cultural backgrounds of their colleagues. Furthermore, the artists must navigate through the various languages spoken within the workplace. Additionally, the limited time available for personal pursuits outside of work adds to the challenges faced by these artists.

This research yielded unexpected results, in terms of psychological state of the ballet artists. The presence of anxiety and perfectionism among dancers can be attributed to a range of detrimental factors affecting their overall well-being. The importance of this research lies in its relevance to modern education and tutoring in the theater, where creative integration plays a crucial role in achieving the desired goals, particularly in maintaining the professional standards of academic theaters. The process of creation not only fosters a feeling of achievement and triumph for performers, but also cultivates within them a sense of self-assurance and determination to overcome additional obstacles in their career path.

Conclusions

The outcome of this research is the development of a model to integrate creativity within the workplace, the possibility for ballet artists to have more performances on stage, since this is an essential motivation for training and achieving goals, the artists have.

The pursuit of a professional career in dance is often driven by a profound passion for this artistic discipline. It encompasses the exhilarating sensation of unrestricted self-expression and the joy of connecting with like-minded individuals who possess the same passion and resolve. It is hypothesized that the existence of anxiety and perfectionism within dancers can be linked to various negative factors that impact their overall welfare, such as decreased levels of contentment with their bodies, lowered self-worth, worsened emotional state, heightened self-judgment, and elevated stress levels. Regrettably, numerous

dancers encounter a disheartening reality wherein their initial adoration for dance gradually diminishes or becomes stifled during the course of their journey. Nevertheless, it is crucial to acknowledge that love and passion are inseparable from fear and anxiety. I am strongly convinced that the anxiety, fears, and emotional obstacles encountered by the individuals I work with are a true reflection of their deep love and passion for the art. These committed dancers consistently pour their utmost dedication, perseverance, and hard work into their craft, day in and day out throughout the entire year. Based on my personal experiences, dance occupies an indispensable role in my life without any exceptions.

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