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GENERAL CHARACTERISTICS OF FUTURE THEATER PROFESSIONALS TRAINING IN THE UNITED STATES

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The article analyses the main features of professional training of future theatre professionals in the context of the historical formation of organizations involved in the development of various acting and public policy and a description of the qualifications of actors. On the basis of the carried out research the basic factors which determine development of sphere of preparation of future experts of theatrical art are defined.

In order to determine the main factors in the development of professional training of theatrical artists, the author made a brief retrospective analysis of the key stages of development of this process, which include: the League of Professional Theatre Training Programs, BFA and MFA, x and 70's; development of a network of permanent companies of full-time actors who perform culturally significant work and are concentrated in the region and the community; creation of the Department of Scientific and Cultural Support, which takes care of the financing of theatrical events and events.

It is established that at the present stage in the United States educational policy to develop and support art institutions, institutions and organizations; at the state level the role and significance of art in general and theatrical art in particular are defined. It is determined that at the present stage an important role in the implementation of US educational policy in the training of future theatre professionals is played by the National Endowment for the Arts, whose priority is to involve young people and children in early childhood. The National Foundation for the Arts monitors the state of theatrical art in the country, conducts research in the field and develops a strategy for the further development of theatrical art.

The author's special attention was focused on the qualification requirements of future theatrical specialists, which also determine the main features of future theatre professionals training in the United States. It is determined that the main criteria of qualification of the future specialist of theatrical art are good physique, kinaesthetic skill, accuracy of movements, figurative memory, structure and clarity of thinking, expressiveness of voice, with good articulation and skill in breath control, ability to respond to stimuli originating from external reality and the ability to reflect through internal feelings, etc.

It is determined that the general characteristics of professional training of future theatre professionals in the United States include: public involvement, expanding the scope and influence of theatre organizations, the formation of qualification criteria for the actor's skills and the creation of financial distribution organizations in the field of theatre training and art in general.

Key words: theatrical art, professional training, future theatre professionals, educational policy, future theatre professionals training.

У статті здійснено аналіз основних особливостей професійної підготовки майбутніх фахівців театрального мистецтва в контексті історичного становлення організації, що займаються питаннями розвитку різних акторського мистецтва та державної політики та опису особливостей кваліфікації акторів. На основі здійсненого дослідження визначено основні чинники, які детермінують розвиток сфери підготовки майбутніх фахівців театрального мистецтва.

З метою визначення основних чинників розвитку професійної підготовки фахівців театрального мистецтва автором здійснено короткий ретроспективний аналіз ключових етапів розвитку означеного процесу, до яких належить: створення Ліги професійних програм підготовки театрів, програми BFA та MFA, що були досить розповсюдженими та популярними в різних штатах протягом 1960-х та 70-х років; розвиток мережі постійних компаній штатних акторів, що виконують культурно значущу роботу та зосереджені у регіоні та громаді; створення Відділу наукового та культурного забезпечення, який опікується питаннями фінансування театральних заходів та подій.

Встановлено, що на сучасному етапі у США державна політика на розвиток та підтримку мистецьких закладів, установ та організацій; на державному рівні визначено роль та значення мистецтва в цілому та театральне мистецтво зокрема. Визначено, що на сучасному етапі важливу роль у реалізації освітньої політики США у професійній підготовці майбутніх фахівців театрального мистецтва відіграє Національний фонд мистецтв, пріоритетними цілями якого є залучення до театральної діяльності юнацтва та дітей з раннього дитинства. Національний фонд мистецтв здійснює моніторинг стану театрального мистецтва в країні, здійснює наукові дослідження галузі та розробляє стратегію подальшого розвитку театрального мистецтва.

Окрему увагу автора було зосереджено на кваліфікаційних вимогах майбутніх фахівців театрального мистецтва, які також визначають основні особливості професійної підготовки майбутніх акторів у США. Визначено, що основними критеріями кваліфікованості майбутнього фахівця театрального мистецтва є гарна статура, кінестетична майстерність, точність рухів, образна пам'ять, структурність та чіткість мислення, виразність голосу, з гарною артикуляцією та майстерність у контролі дихання, здатність реагувати на подразники, що походять із зовнішньої реальності та вміння рефлексувати через внутрішні відчуття тощо.

Визначено, що до загальних характеристик професійної підготовки майбутніх професіоналів театрального мистецтва у США належать: залученням громадськості, розширення сфери діяльності та впливу організації театрального мистецтва, формування кваліфікаційних критеріїв до майстерності актора та створення організації, що здійснюють фінансовий розподіл у сфері професійної підготовки фахівців театрального мистецтва та мистецтва в цілому.

Ключові слова: театральне мистецтво, професійна підготовка,

майбутні фахівці театрального мистецтва, освітня політика, підготовка майбутніх фахівців фахівці театрального мистецтва.

Introduction. The development of our civilization, modern society and spheres of human life is always associated with the search for a high goal - perfection and art in everything: in works, works, skills and more. How different countries and cultures around the world and through value art determines the level of their civilization, value orientations, and the general development of culture. An important aspect of the development of the artistic sphere in the modern world is not only creativity itself, as a phenomenon and the result of human creativity, but also the strategy determined by the state, as the art is regarded, valued and distinguished, and what prestige is varied and complex. In the U.S. alone, the many changes that the arts, and contingently cultural/arts policy, have undergone has a long history shaped by immigration, technology, foundational U.S. belief systems/values, politics, the economy, and other factors (Huffman, 2015). Across the United States, millions of young people are introduced to live theatre each year through the work of professional theatres dedicated to inspiring a new generation of audiences from infants and teenagers to adults as well. The professional field of theatrical art has come a long way over the last century, now including hundreds of full-time theatres ranging from innovative, itinerant ensembles to multimillion dollar institutions. While adaptations of popular literature dominate the theatrical stage, programming also includes topically relevant plays; contemporary original work; and a wide range of experimentation in aesthetics, content, and form (McCarthy, 2001). All the mentioned above determinates the general characteristics of future theatre professionals training, which is closely connected as with the state policy in the art, as with the structural organization of the system of theatre professionals training.

This study is focused on the general characteristics and trends in the development of professional training of future theatre professionals in the United States.

For effective realisation of the investigative aim it's essential: to outline the state policy in regulations of the theatrical affairs; to distinguish the structural peculiarities; and on the basis of these to point out the main trends in the development of the theatre professionals training.

Methodology. For gaining of the outlined goal the use of interrelated groups of research methods have been used: general scientific (analysis, synthesis, comparison, generalisation, systematisation, which made it possible to clarify the theoretical approaches underlying general understanding of the investigated phenomenon under study); specific scientific (the method of diachronic-comparative analysis, which allowed to characterise European approaches to the understanding of theatre professionals training and its place in world intercultural communication in the formation of sustainable society and the method of synchronous-comparative analysis, which helped to identify general trends in the professional training of future actors in modern conditions, the method of structural-logical analysis of supranational organisations and research projects in the field of future theatre professional training, which allowed to outline organisational and content-procedural foundations of the studied phenomenon; (analysis of the international organisations documents and international projects on the theatre professionals training in the context of state policy and higher education institutions).

Results and discussion. The training of the artist for a professional career has not become a problem of acute proportions in the United States to date. It is true that in

some fields, notably opera, the number of trained singers outnumber the domestic demand, but these singers find employment in other countries. (It is estimated that as many as 600 American opera singers are employed in Europe.) However, orchestra conductors seem to believe there is actually a shortage of qualified players and that the shortage of string players is almost a national disaster. Dancers are well-trained for the most part, though the salaries are so low that the turnover of personnel is extremely high. Male dancers are almost never unemployed.

A great number of actors are graduated from colleges and specialized schools and although employment opportunities are less than adequate for the supply, directors complain that really talented and well-trained actors are difficult to find. Future theatre professionals seem to disappear into the society after graduation. Many of them teach, some do commercial work, and some try to become full-time actors. In the free market of the present art world each artist must decide his own life course.

The problem in the United States is not the training available to aspiring artists, or the overabundance of trained artists, but the low income of the professional. Young people are simply not attracted to a field where the average income is at, or only slightly above the national poverty level average. Young people who eager to become an actor devote them to the amateur actor activity to develop professional skills in theatrical arts. This approach in the professional actor carrier development gives the United States probably the most expert amateurs the world has ever known. The difference between training amateurs and professionals is not clearly defined at the academic level.

The characteristics of general peculiarities of future theatre professionals training will be impossible without taking into account the brief historical background, which is taking its origins (Volz, 2011; Dunlap & Miller, 2005). According to the Margolis's investigation (2018) in the half century since the founding of the League of Professional Theatre Training Programs, BFA (Bachelor of Arts) and MFA (Master of Fine Arts) programs have proliferated while employment opportunities for stage actors, which enjoyed a brief surge through the 1960s and '70s, have decidedly diminished. League of Professional It should be noted, that BFA would be the same as a Bachelor of Arts in Fine Arts (Difference Between BFA and BA). It is usually given to individuals who are able to finish a degree in visual arts; performing arts are excluded. MFA includes a wide scope of disciplines – it can range from painting to electronics and live art (Master of Fine Arts in Theatre Arts). Theatre Training Programs – an organization established to develop curriculum, set standards, and hold accountable participating MFA and BFA programs training actors for professional theatre careers (Zazzali, 2016). The scope of Peter Zazzali's *Acting in the Academy: The History of Professional Actor Training in US Higher Education* is less ambitious than that suggested by its subtitle, focusing primarily on the discrepancy between supply and demand for stage-trained actors, and specifically on the relationship of three League training programs to professional regional theatre in the United States. Nevertheless, Margolis claims a useful place in the debates on the ethics and economics of actor training (Margolis, 2018), among others, and offers some valuable history and a modestly promising proposal as well (Margolis, 2018). Focusing on the genesis of regional repertory companies during the 1960s and '70s, Zazzali argues that the birth of these companies created an unprecedented need for actor training on a wide scale, and the dissolving of most of them (at least as stable companies of actors) a few decades later has left the great imbalance we see today, with undergraduate and graduate programs producing far more actors than the theatre can ever support.

The resident theatre model, inspired by Margo Jones's vision of a decentralized theatre—a network of permanent companies of full-time actors doing culturally significant work rooted in region and community—has all but completely folded. The

Oregon Shakespeare Festival maintains a full-time company on season-long contracts. Some of the professional companies, such as Mile Square Theatre of Hoboken and Artists Repertory Theatre of Portland, Oregon deliberately nurture local talent and local stories, but the majority of League of Resident Theatres companies job-in actors as needed, one show at a time, for brief runs and even briefer rehearsal periods. In the meantime, the number of BFA and MFA acting programs has swelled, each of them graduating dozens of students every year for a total far greater than the American theatre can support at any kind of living wage. Margolis supposes, that the most lasting legacy of the resident model has been the shift from the more purely psychological approaches of New York studios during the 1940s and '50s to what Zazzali calls "psychophysical training" – an umbrella term for an approach that integrates textual analysis, voice and speech, movement, and technical skills like dialects, dance, combat, and acrobatics. Psychophysical work, Zazzali argues, gained prominence thanks to the regional theatre's need for actors who could handle verse, analyze literary texts, sustain **(End, p.576)** a physically demanding performance, and cover a range of varied roles throughout a repertory season. And this training, it might be argued, threatens to become irrelevant, as the bulk of professional work available for actors now takes place in film, theatre, and most recently webcasting, where psychophysical training is less important than other skills harder to reconcile to a liberal arts or university education. Zazzali's three case studies trace the development of prominent programs that were at one time members of the League. In the stories that emerge, tensions over resources, priorities, and graduates' career prospects force a series of difficult choices etc.

It's also important to emphasize, that in the context of historical development of theatre professionals training, the U.S. cultural/arts policies has taken an important place. In this context K. Huffman investigation is worth a particular attention, as the scientist emphasised, that there are many complexities in U.S. cultural/arts policies (or lack thereof) which stem from a multitude of sources such as a historical distrust of a centralized government with too much power; censorship in the arts; economic, cultural, and individual value of the arts in the lives of citizens and in communities; disagreement on what is acceptable in art; and more (*Huffman, 2015*).

Though many individuals have long argued against a centralized, national policy for arts and culture, in 1965 the National Endowment for the Arts (NEA) was created by an Act of Congress, as an independent agency of the federal government. The NEA is "...dedicated to supporting excellence in the arts - both new and established, bringing the arts to all Americans, and providing leadership in arts education" ("Page Info" NEA FB). The main purpose of the organization when it was created, was to be a grant making organization for the arts. To date, the NEA has awarded more than \$5 billion to strengthen the creative capacity of communities by providing all Americans with diverse opportunities for arts participation. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector ("About" NEA). This creation of a centralized funding source was a step in the direction of those who believed in a more active role taken by the federal government in fostering the arts in the U.S. ().

The National Foundation for the Humanities was also created as an independent agency of the federal government, separate from the NEA. See the National Endowment for the Humanities 'About' -- 'How NEH Got Its Start' for a more comprehensive history on how the NEH and NEA were formed and the political and cultural environment of

the U.S. at the time of their creation, as well as the guidelines established for how the two entities should be run (gov/about/history)

The Scientific and Cultural Facilities District (SCFD) in Denver, Colorado functions as the state funds of acting and cultural catalyst. SCFD is a special regional tax district in the Denver Metropolitan area that provides funding for art, music, theater, dance, zoology, botany, natural history, or cultural history organizations. In 1989, Denver-area voters approved the creation of SCFD to provide a consistent source of unrestricted funding to scientific and cultural organizations. It is funded by a 0.1% sales and use tax that currently provides over \$40,000,000 to 271 organizations in the Denver region (SCFD, 2020). These organizations also can apply for and receive funding from the NEA.

At the present time, there is neither public nor private effort of any magnitude to assist the professional academies of the arts which are suffering acute economic problems. In short, almost all of the total public and private effort at the present time is toward assisting existing artistic institutions and artists who are already trained and active.

In June 2019, the National Endowment for the Arts convened with Theatre Communications Group and Theatre for Young Audiences/USA for "Envisioning the Future of Theatre for Young Audiences." This was the first time the three organizations have collaborated to confront the challenges and opportunities faced by theatres producing work for young audiences. The National Endowment for the Arts understands the importance of arts engagement at a young age.

Theatres for young audiences are preparing the next generation of Americans to inherit an increasingly complex world and are doing so by making some of the most exciting theatre in the country today. Thus, one of the influential directions of USA policy in the future theatre professionals training is the development of Theatre for Young Audiences (TYA).

According to the report from the National Endowment for the Arts in collaboration with Theatre for Young Audiences/USA, across the United States, millions of young people are introduced to live theatre each year through the work of professional theatres dedicated to inspiring a new generation of audiences from infants to teenagers. The professional field of Theatre for Young Audiences (TYA) has come a long way over the last century, now including hundreds of full-time TYA theaters ranging from innovative, itinerant ensembles to multimillion dollar institutions. While adaptations of popular literature dominate the TYA stage, programming also includes topically relevant plays; contemporary original work; and a wide range of experimentation in aesthetics, content, and form (Chapman, Halpern, 2020).

The modern Executive Director Jonathan Schmidt Chapman gave an overview of the current American TYA field, outlining the various TYA organizational models, the differences between TYA and general audience theatre operations, and current trends in the field. According to Chapman, there are three major differences between TYA and other theatre models:

- TYA productions tend to target very specific age groups, which affects programming decisions, school partnerships, and TYA's relationship to ticket buyers.
- TYA faces unique funding challenges, including high audience turnover as kids age out, financial strains on parents that keep them from becoming major donors, and confusion among funders as to whether TYA is an artistic or educational endeavour.

- TYA faces difficulties in developing leadership pathways, due to a lack of training models at TYA theatres, lack of university programs focused on TYA management, and a lack of diversity in leadership (Chapman, Halpern, 2020).

While TYA has steadily grown as an art form and as a cultural industry, several significant structural and societal challenges impede its ability to sustain, grow, and amplify impact. Those challenges include:

1. **Funding:** While the arts funding community in the United States offers support for artistic development, leadership training, and accessibility of theatre, it rarely devotes a proportional allocation of resources to the TYA sector. In fact, many exclude work for young people from their funding portfolios entirely. Funders often exclude TYA from their grants on the basis that TYA is classified as education work rather than art, while education funders often exclude TYA from their grants by interpreting the work as art and not primarily education. TYA companies want to talk about the high artistic quality of their theatre work as well as the work's educational benefits, yet they often struggle in getting funders to understand that the work exists and excels at this intersection.

2. **Limitations of the Business Model:** A recent study surveying the Theatre for Young Audiences/USA membership¹ demonstrates a fundamental challenge in the organizational structure of the industry. While the percentage of earned vs. contributed income for TYA theatres and theatres for general audiences is fairly consistent, average (mean) ticket prices were much lower at participating TYA theatres than at theatres for general audiences. For comparative purposes, a report commissioned by Theatre Communications Group² found that the average price for a single ticket to a production for general audiences was \$39.433 (Voss, Voss, & Warren 2017, 11).⁴ By comparison, the average price charged by TYA theatres for tickets to students for school performances was \$7.32 – just 18.6 percent of the cost of a single ticket to a production for general audiences reported in the TCG report (Omasta, 2019, 9). While single tickets for young people at TYA theatres were higher than those for school performances (averaging \$16.00), this significant discrepancy in earned income potential likely contributes to lower average salary for artists and arts leaders in the TYA sector.

3. **Leadership Development:** Given the realities outlined above, most TYA theatres can't afford to have associate artistic directors or associate managing directors. As a field, TYA does not have training models to bring in a new generation of leadership. Most university programs focusing on TYA are practice-based, and not focused on organizational management. Arts management programs generally have a broad scope, and since salaries are typically larger at theatres for general audiences than at TYA theatres, TYA loses emerging talent to those theatres. Funding models are such that it's difficult for TYA to create leadership pathways to introduce and widen who's at the table in the industry.

4. **Research:** Even though there is a growing body of research that points toward the impact that theatre performance can have on young people, to date the field has not aggregated this research or thought hard about its implications for the design of individual performances, the contents of whole seasons, or possible partnerships with other youth-serving organizations.

According to a latest RAND report, *The Performing Arts in a New Era*, by Kevin McCarthy et al., addresses these questions. The study of McCarthy and F. Kevin supported by funds from The Pew Charitable Trusts, was the first to provide a comprehensive overview of the performing arts. The authors synthesized an available data on theatre, opera, dance, and music, in both their live and recorded forms. The results of the study allowed to analyse the commercial performing arts, such as the recording industry and Broadway theatre, as

well as the volunteer sector, by which the authors mean arts activities that are carried out primarily by amateur and small community-oriented non-profit groups. The research focuses on signs of change in arts audiences, artists, arts organizations, and financing over the past 20 years – both in the aggregate and, where the data allow, by discipline and sector (McCarthy, 2001).

According to the study, the structure of the theatrical art system in the United States is undergoing radical changes at the present stage of its development, relating to the concept, forms of acquisition and training of acting and means of providing training. At the same time, it is worth noting that the commercial performing arts industry, which is being recorded and broadcast, is increasingly concentrated in small organizations and companies with small budgets and a combination of paid and unpaid performers and staff. At the same time, several very large non-profit and commercial organizations are growing and arranging increasingly complex production. Instead, medium-sized non-profits face the greatest difficulty in raising enough revenue to cover their costs. Medium-sized non-profit companies, on the other hand, face the greatest difficulty in raising enough revenue to cover their costs. Many of these groups are likely to disappear (McCarthy, 2001).

An overview of the historical background and U.S. cultural policy allows to generalise, that the main characteristics and of future theatre professionals training in USA are: 1. Public involvement; 2. Performing Arts Organizations; 3. The actor's qualifications; 4. Organizational Finances.

1. Public involvement. The number of Americans attending live performances and purchasing recorded performances has been growing consistently over the years. The most dramatic growth has been in the market for the non-live arts, both recorded and broadcast performances. The report attributes the popularity of media delivery to several factors: the increasing quality of electronically reproduced substitutes for live performances, the rising direct and indirect costs of attending a live performance, and an increasing preference among Americans for home-based leisure activities.

While it is true that Americans have also been attending more live performances of all kinds, the authors point out that most of the increase in attendance is the result of population growth and increasing education levels, not an increase in the percentage of the population that attends live performances. This distinction is important because lower population growth and shifts in the composition of the population – both of which are expected in the future – may weaken attendance levels.

The authors cite a number of sociodemographic trends that are likely to further dampen future demand for live performances. Although education levels are expected to rise – a trend that should create more demand for the arts – Americans are placing an increasing premium on flexibility in their leisure activities. They favour art experiences that allow them to choose what they want to do, when and where they want to do it. (This preference helps explain record levels of attendance at art museums.) Additionally, baby boomers will gradually be replaced by a younger generation that appears less inclined to attend live performances and is more comfortable with entertainment provided through the Internet and other emerging technologies. The uncertain status of arts education in public schools may also be a factor in reducing demand for the arts, although little research has been conducted in this area.

2. Performing Arts Organizations. The number of nonprofit performing arts organizations increased by over 80 percent between 1982 and 1997, while the number of commercial performing arts organizations increased by over 40 percent (see Figure 1). At the

same time, the average real revenues for nonprofit performing groups have declined, suggesting that most of the new nonprofit organizations are small. These small companies – especially those with annual revenues under \$100,000 – tend to emphasize local participation and rely heavily on volunteer labour.

Opera is the only discipline in the non-profit sector in which companies on average experienced real revenue growth between 1982 and 1997 (see Figure 2). In contrast, the average budget size of groups performing "other music," that is, music other than classical instrumental music, fell almost 4 percent per year. The dramatic growth in the number of non-profit performing groups combined with declining budgets, particularly in non-classical music categories, suggests a new trend in the organizational dynamics of the performing arts world: proliferation of niche-market non-profits and volunteer organizations.

Performing arts spaces have been built at a rapid pace in the past 30 years. According to 1993 data collected by the Association of Performing Arts Presenters, over one-third of all their member venues were built between 1980 and 1993. Most of these organizations are tax-exempt, and many receive strong financial support from local governments. Many theatres, symphony halls, and all-purpose performing arts centres, for example, are financed by community development block grants. It is not clear, however, who will use these facilities or whether their day-to-day operations will be affordable to many performing groups.

In contrast to the live performing arts, organizations in the recording and broadcasting industries – of which the vast majority are commercial – are consolidating. These two industries are now among the most concentrated in the nation and are increasingly organized on a global scale.

3. The actor's qualifications. The qualifications of the actor are generally thought to be a good physique, a retentive memory, an alert brain, a clear, resonant voice with good articulation, and controlled breathing. While looks and the even more important element of personality are undoubtedly factors, their characteristics are difficult to determine; they are usually recognized after the actor has become successful rather than before. Many actors do not possess them offstage but seem to ignite them as soon as they begin to perform. The central element of the actor's talent, as differentiated from his means, is a special sensibility ("fire," "enthusiasm," "spirit," in the words of 18th-century theoreticians), an ability to respond to imaginary stimuli and situations, which makes it possible for him to enter into the experience and emotions of the character he is to represent. These elements have always been recognized as distinguishing the great actor but were assumed to be beyond the reach of the ordinary actor; they were regarded as elements "born in him" and not susceptible to training. This is precisely the area of the modern training of the actor.

The first stage in the training of the actor's control of his physical, mental, and psychical resources is the ability to relax. Because this ability seems to have little to do with the final achievements in acting, it is often disregarded, but it is basic to any expenditure of will and energy on his part. In a state of physical or mental tension, or both, the actor cannot think, the commands he gives himself are not transmitted, sensation is stifled, and expression is inhibited. The process of relaxation serves to clear the actor of the unnecessary pressures that he has accumulated before the moment of acting begins, to free him of blocks or interferences that may inhibit sensory responses. Physical and mental energies are comparatively easy to train, but sensory control is much more difficult. Relaxation is not a static state or effort. Often in the initial stages of training the actor is subject to strong

eruptions of unconscious impulses. He must learn to continue the relaxation, to force his will to maintain his effort on the action of the nerves and the muscles.

The converse of relaxation is concentration. Everything the actor does demands concentration. His training proceeds by work with imaginary objects: working with real objects often leads to pantomimic or to physical imitation, but the actor may begin with them in order to learn how to respond with his entire organism and to apply such responses to his work with imaginary objects – the real medium of the stage – as he would to real ones. This capacity to respond to stimuli that come not from outward reality but from the promptings of one's own imagination may be seen to some extent in every human being; something akin to it is found in psychology in the study of conditioned reflexes, of automatic and spontaneous reactions, and of behaviour patterns. In heightening the sensory awareness and stimulating the senses to respond more strongly in life, the actor acquires the ability to recreate any object, sensation, or experience in the imagination.

In strengthening his concentration, the actor uses not only will but also a process of self-awareness by which he trains the instrument that is his body and voice to respond to his commands. The very process of concentration and of commitment and involvement must include awareness. The more the actor learns to master concentration, the more aware he becomes.

An additional factor is the development of the actor's sense of truth—a faculty particularly stressed by Stanislavsky and by followers of his System. The growth of self-awareness is useless if it is not accompanied by a correct evaluation of what is true and what is false. If the actor must rely on outside judgment and remain dependent on it, he may become insecure and lose his spontaneity and responsiveness. His mastery of inner relaxation and concentration helps him achieve a combination of spontaneity, commitment, and awareness. Thus, the actor's involvement and his awareness, rather than being in opposition to each other, are in accord.

4. Organizational Finances. The revenues of America's non-profit arts organizations fall into three main categories: earned income (ticket sales, other business activities, and investment income), philanthropic contributions (from individuals, foundations, and businesses), and direct government subsidies. In the 20 years between 1977 and 1997, as total average annual revenues for performing arts organizations rose steadily, the percentage received from earned income, contributions, and government remained remarkably steady. Despite anecdotes about empty seats at live performances, aggregate data on earned income for non-profit performing groups do not show a downward trend in any of the art forms.

On average, performing arts organizations receive only 5 percent of their revenues from government funding, according to 1997 data, and that funding has trended downward until recently. The main cause of the decline has been an almost 50 percent decrease in federal funding since the early 1990s, but as Figure 4 shows, that decline has been moderated by an increase in state and local appropriations. The result has been a shift in government funding from the federal to the state and increasingly the local level, with implications for the average size of grants, the characteristics of grant recipients, and the programming decisions of those recipients. In particular, state and local governments tend to focus less on the arts per se and more on the social and economic benefits to local communities in awarding grants.

In contrast, private contributions from individuals, corporations, and foundations—which make up an average of 35 percent of the total revenues of nonprofit performing arts organizations—increased steadily from 1977 to 1997 (see Figure 5). Although contributions from individuals increased more than any other single source of

giving, particularly from 1992 to 1997, this increase seems to have come in the form of more numerous small donations that require higher development costs. Funding from corporations has also been growing, but corporate donors are increasingly providing support for targeted purposes rather than giving unrestricted grants that allow organizations more flexibility in using these resources.

Because systematic data are not available on artistic output – such as number of productions, performances, or admissions tickets sold – the authors point out that trends in real expenses averaged across organizations are difficult to interpret. It is impossible to know, for example, whether the 2.2 percent annual increase in opera companies' expenditures between 1987 and 1997 is due to increased costs per production or an increased number of productions per season. Similarly, the 2.8 percent decline in symphony orchestras' annual expenditures over the same period could reflect greater efficiencies or a cutback on the length of their seasons.

In fact, a good deal of case-study evidence suggests that performing arts organizations are using multiple strategies to deal with financial demands in an increasingly competitive leisure market. The authors describe some of the strategies for cutting costs, developing revenues, and financing performances that various organizations are pursuing, and point out that the size of an organization's budget will often determine which strategies will be most effective. In an effort to increase their revenues, for example, large non-profits rely more on star-studded blockbuster productions, midsized organizations on "warhorse" programming (traditional works loved by general audiences), and small commercial, non-profit, and especially volunteer organizations more on programs for niche markets. Many large non-profits have also adopted for-profit business models to stabilize revenues: As their productions grow larger and more elaborate, and the celebrity artists they feature more expensive, many large non-profits are turning to the same revenue-enhancing and financing techniques that have long been popular among for-profit firms, such as merchandising spin-off products and collaborating with financial partners in productions or facility construction.

Conclusions. The analysis of the general characteristics of United States future theatre professionals training in the context of cultural policy allows to ascertain that it is diversified, many-faceted and laborious to operate. Responsibility is vested in various sectors of society, and co-ordination is not concentrated at any single place. In this basic concept, the United States is not unlike many other nations; it is unique only in the degree of its divergence and its conscious attention to the diffusion of responsibility.

The main characteristics of future theatre professionals training in the USA are determined by: public involvement, performing Arts Organizations, the actor's qualifications and organizational finances. The analysis allowed to distinguish the key stages of development of future theatre specialist' training process, which include: the creation of the League of Professional Theatre Training Programs, BFA and MFA programs, which were quite common and popular in various states during the 1960s and 70s; development of a network of permanent companies of full-time actors who perform culturally significant work and are concentrated in the region and the community; creation of the Department of Scientific and Cultural Support, which takes care of the financing of theatrical events and events.

It is established that at the present stage in the United States government policy to develop and support art institutions, institutions and organizations; at the state level the role and significance of art in general and theatrical art in particular are defined. It is determined that at the present stage an important role in the implementation of US educational policy in the training of future theatre professionals is played by the National Endowment for the Arts,

whose priority goals are to involve youth and children in early childhood. The National Foundation for the Arts monitors the state of theatrical art in the country, conducts research in the field and develops a strategy for the further development of theatrical art.

The author's special attention was focused on the qualification requirements of future theatre professionals, which also determine the main features of the training of future actors in the United States. It is determined that the main criteria of qualification of the future specialist in theatrical art are good physique, kinaesthetic skill, accuracy of movements, figurative memory, structure and clarity of thinking, expressiveness of voice, good articulation and skill in breath control, ability to respond to stimuli originating from external reality and the ability to reflect through internal feelings, etc.

The current trends in ensuring the future theatre professionals training in the USA in the context of state policy include: preparing the next generation of Americans to inherit an increasingly complex world and are doing so by making some of the most exciting theatre in the country today; to provide an efficient financing of the organisation, that contribute to the development of acting art (The National Foundation for the Humanities, the Scientific and Cultural Facilities District, National Endowment for the Arts, Theatre Communications Group and Theatre for Young Audiences); working over the improvement of actor's qualification and educating of the society about the essential role of the performing art in the sustainable development of the country and the world.

The prospects for further research are seen in finding out the possibilities of creative use of the progressive ideas of the USA of future theatre professionals training practice and ensuring these experiments in Ukraine.

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