

Analysis of the Role and Guidance of Art Management in Music Education in Chinese Primary and Secondary Schools

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Abstract: In recent years, China has demonstrated a growing commitment to the aesthetic education of young people, with primary and secondary schools implementing a range of art activities. This paper, through the methods of literature review and case study, seeks to examine the theories of art management and art education. It analyses the role of aesthetic education in fostering the holistic development of young people and enhancing the vitality of social aesthetics through case studies. The paper discusses the commonality, intersection and complementary between the two disciplines, and considers the specific practical methods and significance of the combination of them. In combination with three case studies, and in the context of music education in Chinese public primary and secondary schools, this study will discuss the role of arts organizations in establishing new paths and methods of education, exploring innovative models of classroom practice, and effectively increasing the popularity of high-level music education. Art organizations and schools fulfil their respective roles and strengths, ranging from teaching and research to practice, and collaborating to enhance the aesthetic literacy and creativity of Chinese youth.

Keywords: music education, art management, aesthetic education.

1. Introduction

The implementation of the aesthetic education policy has led to the gradual integration of music education into the curriculum of Chinese primary and secondary schools. This integration has become an indispensable aspect of the holistic development of students. The objective of music courses is to impart musical skills, and to cultivate students' aesthetic and innovation capacity. Nevertheless, the question of how to organize and integrate music education activities into Chinese public primary and secondary schools in a way that is both effective and efficient, and that is aligned with the needs of students and the requirements of teaching, has become a key issue. The introduction of arts management provides a novel approach to address this challenge.

As an interdisciplinary subject, arts management draws upon a diverse range of knowledge and skills from various fields, including the arts, management and marketing. It shares commonalities and intersections with music education at multiple levels, including the creation, dissemination and reception of artistic works, as well as the emphasis on the public nature of art, its popularization and contribution to society. Furthermore, the field of marketing has incorporated the concept of audience development, which is closely aligned with arts education. Together, they are committed to disseminating high-quality arts resources to a wider audience. Currently, there is a notable degree of

complementation between arts management and music education. The organization of music education activities provides a practical setting for the advancement of art management theory, fostering innovation and development.

This article aims to explore the role and guiding value of arts management in music education in primary and secondary schools in China. By outlining the relationship between arts management and music education, the article summarizes the specific applications and effects of arts management in the planning, organization, and implementation of music education activities. This article aims to promote innovation and development in music education activities, as well as facilitate the comprehensive improvement of students' overall quality. It summarizes and explores new ideas and methods for the practice of music education in primary and secondary schools, as well as the problems still faced.

2. The integration of arts management and music education

Based on existing researches, this article will provide an overview of the integration of arts management and music education in the topic of music education in primary and secondary schools.

2.1. Commonality and intersection

Art management and music education demonstrate a significant degree of commonality and intersection.

Firstly, the two disciplines share a common objective in the organization of activities, with the intention of enhancing the aesthetic and comprehensive quality of the audience. Manting Yin proposes that aesthetic education not only cultivates artistic talent, but more importantly, it cultivates the aesthetic ability of the general public, which in turn improves personal moral care and life, and promotes comprehensive development of society [1]. This is consistent with the goals of public education activities in art management. Yuan Gao's research on the current Chinese art education activities at mainstream art festival indicates that art festivals are not only a platform for exhibiting art, but also an important opportunity for students to participate in artistic practice [2]. This proposal is consistent with the goals of music education and those of the government art policy, which are to cultivate students' artistic appreciation and creativity. He also uses Audience Expansion from marketing as one of the arguments for including art education in his article, pointing out that an effective art education activity must analyse its environment, the audience it is aimed at and its goals, so as to carry it out in a targeted manner. This approach is also applicable to education, where the teaching objectives of different audiences are formulated and met by subdividing primary and secondary school students into different age groups and cognitive stages.

Moreover, the traditional modes of art institutions and music education converge to create new avenues for both areas. First, art institutions promotes the development of music education for compulsory schools. Ziqi Fang notes that art institutions like museums have introduced practical and experiential opportunities to the aesthetic education curriculum of schools through collaborative efforts with primary and secondary schools to design courses [3]. This model of cooperation not only enriches the content of education but also enhances the learning experience of students. In addition, compulsory schools can organize musical activities based on art institutions. Yin emphasizes the importance of social participation of aesthetic education activities, which encompasses the aesthetic content and harmonious cultural atmosphere provided and created by art institutions, as well as the cultivation of aesthetic literacy among young people through non-traditional classroom methods of planning and practice [1]. This proposal enables the concept of music education to improve students' comprehensive quality through diverse teaching methods and practical activities to be realized to the fullest extent. Booth points out that artists are not only transmitters of knowledge in education, but

also guides in artistic practice, providing practical experience and professional guidance [4]. Hope analyses the implementation of art education in elementary schools and emphasizes that the participation of art institutions and the use of local cultural resources play an important role in improving students' artistic literacy [5].

2.2. Complementary

In order to achieve the integration of the two disciplines mentioned above in the form of activities, it is necessary for the two to complement each other in terms of activity planning and organization, resource integration and management, and educational innovation and development.

Yuan Gao illustrated that the festival activities exemplified the pivotal role of art management in the domains of planning and organization [2]. The carefully designed and organized activities enabled students to enjoy high-level art performances and participate in art creation, thereby enhancing their practical abilities and artistic accomplishments.

Professional supports and abundant resources by museums and art institutions enables a more diverse and in-depth delivery of music education. Peili Qian posits that art venues play a significant role in advancing school music education by furnishing professional art resources and educational support [6]. Fang notes that collaboration between museums and educational institutions provides students with distinctive learning resources and platforms, enriching the content and form of education [3].

Furthermore, international researches have demonstrated the significant contribution of arts management to educational innovation. Booth's emphasis on the role of the artist-educator and Hope's analysis of the implementation of arts education both demonstrate the contribution of arts management to educational innovation [4]. Arts management provides a solid foundation for music education through the implementation of systematic management and organization, thereby facilitating the efficient development of educational activities. The theory of educational administration proposed by Hoy and Miskel further demonstrates the significance of arts management in resource allocation and organizational coordination, thereby enabling music education activities to be better implemented and promoted [7]. Effective management and innovative teaching methods enable arts management to provide rich resources and platforms for music education. Furthermore, they facilitate improvements in the quality and effectiveness of music education through teacher training and curriculum design.

3. Case studies

The discussion above on commonality, intersection and complementary reflects the close connection between arts management and music education. The following section will demonstrate the practical application and effectiveness with specific examples.

3.1. Art institutions providing plans and supports to schools

Art organisations that operate as a primary business entity and engage in the facilitation of artistic activities are typically equipped with a comprehensive professional training and management system. With regard to project preparation and exhibition planning, art organisations are in a position to offer schools a more professional management process. This is also a crucial factor in enhancing the calibre of art activities on campus. Furthermore, art institutions typically possess a degree of foresight and enhanced innovation capabilities, and innovative organisational approaches to campus art activities, which enables them to bridge the gap between traditional school art activities and the innovative aesthetic education that is emerging in the contemporary era [8]. In particular, when the audience is the focal point, pioneering aesthetics, creative audio-visual design, and superior activity planning and

organisations will become part of the educational content of the art activities. This is the difference between aesthetic education and education in other disciplines.

At present, many of China's public primary and secondary schools are organising school arts activities that already meet the above characteristics. The phenomenon extends beyond the core areas of large cities with abundant educational resources. Schools in townships and counties have already demonstrated the importance they attach to music and aesthetic education and carry out high-quality arts practice activities and demonstrations.

The first case is the Ziyang County No. 2 Primary School Choir participated in *The Best Future - Zhao Jiping Art Centre Children's Chorus New Year Concert*, which was directed by Shaanxi Zhao Jiping Music Foundation, hosted by Zhao Jiping Art Centre and co-organised by Perth Music Group.

The case serves as a model for the balanced development of arts education in urban and rural areas. Even in relatively remote areas, arts education is fully valued and supported, and effective linking and sharing of regional arts resources is achieved. In addition, the event was co-organised by a number of institutions, reflecting the importance and active participation of all sectors of society in arts education and the promotion of arts education through multi-party cooperation.

In the second case, 40 students from the choir of Cili County No. 1 Complete Primary School performed at the stage of the Changsha Concert Hall in the 2024 Middletown Choral Concert for the Public Good.

This case demonstrates how music education conveys the heart of public welfare. The participation of the Cili County No.1 Primary School Choir not only added a unique feature to the concert, but also made it the bearers of public welfare, warming people's hearts with their songs and inspiring all sectors of society to pay attention to and support rural arts education.

Overall, these two cases demonstrate the positive exploration and remarkable results of music education in China's public primary and secondary schools. By actively connecting and networking with arts institutions, regional resources are shared and high-level arts activities are organised. This has not only improved students' artistic literacy and aesthetic ability, but also promoted the balanced development of urban and rural educational resources and the wide dissemination of arts and culture, as well as the integration of arts institutions and charitable causes.

3.2. Art institutions offering resources to schools

Art institutions, as operators and carriers of social and cultural art resources, typically possess significant social and artistic resources in various art forms [9]. However, a lack of high-quality social and artistic resources constricts the advancement of art events in compulsory schools.

In China, the government has established a project called Bringing High Art to Schools with the objective of strengthening aesthetic education and cultivating students' good aesthetic taste and artistic accomplishment. The project objective is to facilitate the involvement of social and folk art groups and art institutions in schools, where they can engage in face-to-face art exchange activities with Chinese children and teenagers. In essence, the initiative to bring high art into schools represents a strategy employed by the government to facilitate the integration and sharing of resources between society and schools, as well as to expand the audience for artistic resources.

The affiliated art troupe of National Orchestra of Harbin Opera House held a demonstration and explanation concert at Harbin Medical University's Yifu Primary School as part of the High Arts in Schools programme.

The concert was divided into two distinct sections: a demonstration, which involved a performance, and an explanation, which served as a form of teaching. The folk orchestra performed a selection of traditional Chinese folk music pieces, including Horse Racing and A Good Night, and demonstrated various performance formats, such as ensemble and solo. These performances, combined with a lecture on the history of folk music and the formation and instruments of the folk orchestra, enabled

students to achieve sensing and knowing simultaneously, which is of significant importance and necessity for the education of music, an art form that relies on the sense of hearing to emphasize the senses.

The Youth Choir of the Modern Music College of the Shandong University of Arts has performed at the Xicheng Experimental School in the Huaiyin District of Jinan, the No. 7 Middle School in Jinan, and the Quancheng Middle School in Jinan.

This case shows that students from the art college conducted art activities at primary and secondary schools. This case demonstrates that the role of art colleges in society extends beyond the cultivation of artistic talents and encompass a range of responsibilities, including the advancement of art academic research, the dissemination of art culture, the promotion of social aesthetic education, and the innovation of art resources. The performance of re-created classic songs proved an effective means of attracting and stimulating the students' interest in music.

In China, the advancement of art activities in primary and secondary schools is frequently spearheaded by public social art institutions, which furnish resources and conduct activities within the context of High Arts in Schools. In comparison to private art institutions, public theatres and art academies are better positioned to understand the requirements and methods of basic quality education for minors. This is another advantage of government policy guidance.

3.3. Art institutions and schools collaboration

The advent of contemporary art has led to the overturning of many traditional artistic concepts and aesthetics. However, the historical development of traditional art inextricably links the emergence of new artistic concepts and aesthetics. In addition to artistic practice, art history and aesthetic construction are also essential components of aesthetic education and cannot be replaced [10].

It is possible for art institutions to collaborate with primary and secondary schools in order to conduct joint research and teaching. During this process, the two parties can leverage their respective strengths. Art galleries, museums, and other art institutions provide a plethora of art resources and venues, thus creating immersive learning spaces for students. Conversely, schools can make full use of their teaching capabilities to design new classroom teaching and interactive formats.

As a result, teacher training is particularly important in this new form of teaching. For example, Guan Shanyue Art Museum and Shenzhen Luohu District jointly carried out teaching and research activities, inviting the director of the museum's exhibition education department and the artist to lead the teachers. to learn from the professional guide how to lead more children to see and learn in the exhibition in the museum, and at the same time, deeply interpret the art schools, art styles, and art works, which provided ideas for classroom teaching. It can be seen that art organisations and schools work together to explore and innovate teaching methods, build bridges between universities and art organisations, and promote the development and popularisation of art education.

Students at Wuchang Experimental Primary School in Hubei Province were organized to visit the Wuhan Conservatory of Music Museum. In the museum's exhibition area for the Bianzhong, the guide explained the evolution of the Bianzhong from ancient times to present day through vivid storytelling and detailed art history information. The students not only learned about the origin, production process, and performance techniques of the Bianzhong but also discussed in depth the important position of the Bianzhong in the history of ancient Chinese music and its profound influence on the development of music in later generations.

The students are transferred from the classroom to the museum of the conservatory, making the case have teaching characteristics. The museum fulfills its function by providing Bianzhong, a collection of cultural relics, and comprehensive historical materials to complement the curriculum. It tells students the history of Bianzhong as an instrument with a clear timeline and obviously takes into account the fact that the evolution of the instrument itself is inseparable from social upheaval.

Therefore, the instrument is placed in the context of macrohistory to explore its performance and influence in the history of ancient Chinese music. It is a very complete and innovative classroom with a broad vision.

4. Conclusion

This paper, from the perspective of arts management, explores and synthesises the current theoretical commonalities, intersections, and complementarities between arts management and arts education. It also discusses the positive effects of the combination of the two on art teaching and research promotion. Furthermore, the paper discusses three case studies: firstly, arts organisations that provide planning support for schools to organise arts activities; secondly, arts organisations that provide resource support for schools; and thirdly, arts organisations that build innovative programmes with schools. This paper examines the role of arts management in music education in Chinese public primary and secondary schools. It finds that arts management has effectively supported the development of aesthetic education activities in primary and secondary schools, promoted the growth of primary and secondary music education, facilitated the innovation of music education models and methods, met the requirements and goals of the 'aesthetic education' policy by organising joint arts activities between arts organisations and schools, and improved the quality of students' music education. The joint organisation of arts activities by arts organisations and schools has effectively fulfilled the requirements and objectives of the 'aesthetic education' policy, and enhanced students' musical literacy and overall quality of education. However, there are also certain challenges, such as how to better integrate internal and external resources, improve student engagement, and assess educational outcomes, thus inspiring continued exploration and refinement. This paper is limited by a lack of practical research data from field surveys and project follow-up, as well as a relatively incomplete study. It is anticipated that, given the growing importance attached to aesthetic education in the context of the current era of resource sharing and fusion of artistic boundaries, there will be a significant advancement in the level of cooperation between arts management and music education in primary and secondary schools. This will have the positive effect of enhancing students' aesthetic literacy and stimulating creativity.

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