

Operating Mode and Management System of Dance Troupes from the Perspective of Cultural and Artistic Management

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Abstract

In the study, the operating mode and management system of dance troupes are aimed to analyze from the perspective of cultural and artistic management. The study focuses the Shanxi Huajin Dance Troup using case study method and provide a theoretical and practical reference for other literary communication forms in the literary industry. At the same time, the study provides a useful reference for how the cultural industry, with theatrical troupes as the main body, can operate and manage better in a “self-sufficient” market environment.

Keywords: Cultural and artistic management, Culture industry, Dance troupe management, Management system, Shanxi Huajin Dance Troupe

1. INTRODUCTION

Cultural and artistic management is an interdisciplinary subject of art and business. It is a combination of art and management. It is a business activity with art as the management object. The main responsibility of art managers is to incorporate art creations into a standardized and orderly system to enable artists to maximize the value of their artwork [1].

In terms of art production as the main body of the performance market, art performance groups have experienced a development track ranging from new birth to maturity to crisis and change. Since the early days of the founding of the People’s Republic of China, the art performance groups of folk theater troupes have comprised a large part of the market, and the state-owned art performance groups have become mainstream under the planned economic system. After the Third Plenary Session of the 11th Central Committee of the Communist Party of China, the socialist market economy system being established caused several new problems and challenges, such as the imbalance in revenue and expenditure of the troupe and the diversion of audiences. As a result of these problems, the market operational and management system has not changed fundamentally with the formulation of the policies [2].

Owing to restrictions and the transformation of China’s performance market from that under the planned economy, many performance groups have not yet considered establishing a complete industry. For example, the lag in the renewal of policies and regulations, uneven differences in urban and rural development, poor awareness regarding marketing, lack of creativity in the form of performance, the “bottleneck” in the development of the market itself, and other problems need to be solved urgently.

Since China’s accession to the WTO, the country’s cultural industry has been seeking development, for which it needs to learn from the experience of foreign cultural industries, boldly “go out,” re-understand and

use the “rules of the game,” attempt to seize market share as much as possible, learn to innovate under the premise of respecting art and the market, and act according to the dual laws of art and the market. Moreover, China should extensively explore the vast potential of the domestic consumer market and long-standing cultural resources to build industrial brands, liaise with marketing agencies, cultivate open concepts, take advantage of the cultural system reforms, mobilize social forces to invest funds, and form a national performance market network platform that can help create a pattern such that public, non-public, shareholding, and other forms of art performance business organizations coexist and compete [3]. Further, the cultural industry should proceed from a holistic perspective, participate in international market competition in an organizational form that is conducive to stage art, integrate traditional repertoires via high-tech means, and launch domestic advanced boutique repertoires that can compete with foreign cultures, which will help improve the domestic cultural industry performance market as soon as possible [4].

Shanxi Huajin Dance Troupe was established in 2005 and belongs to Shanxi Vocational College of Art. The dance troupe has performed two large-scale dance dramas, “A Handful of Jujube” and “Opera Warriors” (A Dance Drama), which have been renowned in the industry for a long time and won many awards. The successful performance of cultural works is closely related to the operation and management model of the troupe.

For cultivating vocational education talents in Shanxi Vocational Art College and a concrete presentation method of cultural appeal, Shanxi Huajin Dance Troupe conveys advanced forms of art using the literary production method, so that the artistic value can be widely promoted and applied during mass promotion. The cultural and artistic industry represented by Shanxi Huajin Dance Troupe has been facing many reality tests in the process of development such as performance coordination, actor management, commercial performance management, and dance troupe survival. Nevertheless, after constant polishing and exploration by relying on the scientific system and perfect system, Shanxi Huajin Dance Troupe has been continuously improving its operation and system management. Through the creation of repertoire and the combination of acting and learning, it has tempered the team, explored a new way of cultivating artistic talent, which is “classroom teaching-art creation-stage practice-market inspection,” and summed up a set of advanced management and application system. While strengthening its own construction, it has further promoted the construction and development of the literature and art industry. In the context of management and operation of Shanxi Huajin Dance Troupe, it is necessary to construct a multi-dimensional organizational relationship that can carry multiple value functions. By virtue of the actual value of the work, it has a positive impact on society and individuals. Reorganizing the current system of construction of Shanxi Huajin Dance Troupe, based on meeting the public's artistic needs, relies on establishing a system for the creation of art products, continuously improving the internal management methods and structure of the troupe, improving the quality of artistic creation, and enhancing innovation capabilities. The organization and management system should be integrated, standardized, perfected, and strengthened to enhance the resistance to external market shocks as well as to continue to meet consumer demand for artistic performance and learning, strengthen the cultivation, adjustment, and utilization of dance resources, and attempt to expand the market and lead the market.

This study considers the case of Shanxi Huajin Dance Troupe to conduct an in-depth research and analysis on its operating mode and management system. It also, in turn, explores the operating mode and management system of dance troupes from the perspective of cultural and artistic management to provide a theoretical and practical reference for other literary communication forms. At the same time, it provides a useful reference for how the cultural industry, with theatrical troupes as the main body, can operate and manage better in a “self-sufficient” market environment.

2. THEORETICAL BACKGROUND

This study combines Washington's law of cooperation and the mushroom management method to conduct research, which directly reflects the current consumption of most management systems and behavioral manpower. The main purpose of management is not to make everyone do better, but to avoid excessive internal friction, thus emphasizing the importance of cooperation. The Washington's law of cooperation states that one person performs actions perfunctorily, two people shirk each other, and three people will never accomplish a

task. This is rather similar to the story of the three monks; it means that cooperation among people is not a simple addition of manpower, but a much more complicated and subtle concept. In this type of cooperation, assuming that everyone's ability is 1, the result of 10 people's cooperation is sometimes much larger than 10, and sometimes even smaller than 1. People are not static objects, but similar to energy spread in different directions. Hence, when they motivate each other, they are likely to achieve twice the result with half the effort, and when they are in conflict, nothing will be accomplished [5]. In our traditional management theories, research on cooperation is limited. The most intuitive reflection is that most of the current management systems and behaviors are dedicated to reducing unnecessary consumption of human resources, rather than using organizations to improve human efficiency. In other words, it may be said that the main purpose of management is not to make everyone do better, but to avoid excessive internal friction. Similar to the hoop bucket principle, this purpose also emphasizes the importance of cooperation.

Mushroom management is a management method used by many organizations to treat newcomers. In this method, beginners are placed in dark corners (departments that are not valued or to run errands) and covered with dung (unprovoked criticism, accusations, and suffering for the faults of another). They are then left to fend for themselves (not receive the necessary guidance and support) [6].

In recent years, the roadmap and timetable of cultural system reforms have become increasingly clear with the development of society. The cultural industry reforms represented by art performance groups have been pushed to a breakthrough point in the long-term "involution." Currently, given the historical opportunity of China's vigorous promotion of the reform of art performance troupes, drawing on the experience of foreign art performance troupes in terms of system construction, organization construction, personnel management, funding channels, and industrial layout provides a useful reference for the current reform of Chinese art performance troupes.

A complete legal system defines the relationship between the government, market, and colleges. Under the western market economy system, the United States, the United Kingdom, Germany, and other countries have established a basic management system and clear boundaries of action between the government, market, and colleges based on basic laws and regulations [7]. This has led to the establishment of an enterprise organizational structure with independent legal persons as the core. Art performance institutions in most countries, whether for profit or non-profit, have established an enterprise organizational structure adapted to developing the market economy system, implemented a modern human resource management system based on the concept of "social man," and established diversified sources of funds.

Based on the above content, the construction of troupes requires a strong construction and management system and norms of a framework to clarify the rights and responsibilities of various subjects. In terms of supporting environmental settings, a perfect social security system and performance market system has been established. In terms of facility construction, we cultivate market players in a targeted manner, reconstruct the regional layout of the industry, create a modern performance industry cluster, and enhance the market competitiveness of the troupe itself during the internal system and mechanism innovation.

3. OPERATING MODEL AND MANAGEMENT SYSTEM OF SHANXI HUAJIN DANCE TROUPE

3.1 Operating Model of Shanxi Huajin Dance Troupe

Throughout the performance creation of Chinese theaters, in terms of commercial attributes, most of them focus on the idea of "what to perform-who will perform-for whom to perform." In general, the process occurs as follows: the manager pre-determines the content and level of the rehearsal according to the budget, the creator looks for actors based on the content and level of the work, the editors strengthen the stage setting and artistic presentation, and the manager considers the income, the audience, and other parameters as a whole. This type of thinking is bound to have the following consequences: first, in terms of cost control, extravagance and waste are likely to occur during the actual arrangement and performance, and theater managers and editors often find it difficult to guarantee the fulfillment rate of the early negotiation; second, in terms of market prediction, if there is no extensive market research and content arrangement, and effective supervision is not

carried out, huge investment, uneven income, dissatisfaction with the audience, and “anticlimactic” situations will easily occur; third, in terms of repertoire creation, long-term in-house staff is unable to add knowledge and learn to observe in time, instead relying on “to eat the old” to create works, there is a tendency of “more than innovation and insufficient promotion” in the output of works. Based on this situation, Shanxi Huajin Dance Troupe, in its own operating mode positioning, based on creation, boldly changed its mindset and followed the process of “who will perform for-what-who will perform” for operational management.

To sum up, Shanxi Huajin Dance Troupe has evident advantages in terms of audience positioning, creation of works, and talent selection: on the basis of subverting traditional operational thinking, in the early stage, it focuses on market research, accurately locates the performance audience, and pays attention to concept innovation and cultural positioning; in the mid-term, it responds to the call of national policies, focuses on changes in audience needs, and is good at tapping the market value of local cultural characteristics; in the later period, it replaces the traditional way of using famous actors to create selling points by using excellent works and then promotes newcomers and new stars. This positioning of talents from works not only meets market expectations but also provides a broad space for the benign surge of talents within the dance theater.

3.2 Management System of Shanxi Huajin Dance Troupe

In terms of personnel management, Shanxi Huajin Dance Troupe attaches great importance to strengthening the reform of the talent system, implementing a people-centered management order, focusing on tapping people’s potential, and effectively using human resources: first, it pays attention to actor training and job adaptability and invests in important work in the early stages of the art production process to focus on the practical ability training of actors in various aspects such as music, stage beauty, and makeup; second, it follows the basic principle of “who benefits, who contributes,” not only to regulate the actors but also to treat the management equally, strictly clarify the nature of work and personnel responsibilities of each department, and assist and ensure the effectiveness of the business and quality of work under the premise of clarity in rights, responsibilities, and business.

As a self-revenue and self-expenditure corporate professional art troupe, Shanxi Huajin Dance Troupe has formed an independent business entity. It complies with the laws of the market economy, competes, and survives, and has always maintained a serious work style. In terms of operating procedures, the rules and regulations of the troupe, and standard management, it always adheres to the principles of promoting efficiency and talents and enhancing quality through management.

The management system includes several categories such as the staff induction system of the dance troupe, the attendance management system of the dance troupe, the job responsibilities of each department, performance management regulations, and rewards and punishments, with clear classification and comprehensive content. As a corporate professional art troupe with its own revenue and expenditure, Shanxi Huajin Dance Troupe has formed an independent business entity. While conducting continuous in-depth research and consciously following the laws of the market economy, it always maintains a serious work style. In terms of operating procedures, the rules and regulations, and standard management of the troupe, it always insists on the principles of promoting efficiency and talents and enhancing quality through management.

4. ANALYSIS OF THE SUCCESSFUL EXPERIENCE OF SHANXI HUAJIN DANCE TROUPE

4.1 Management Standards: Building Team Value Consensus

Team spirit refers to building a team based on the common interests of members, guided by strategic goals, through scientific operational mechanisms and corporate cultural management norms, to help the team collectively form and establish a positive and enterprising psychological quality from subjective and objective levels [8]. Team spirit is a necessary quality for any enterprise or unit that aims to be in the best state of development in the long-term development process.

Shanxi Huajin Dance Troupe has relied on the resource advantages of professional colleges and has

constantly been exploring and adopting new practices of employing people. It has been able to ensure institutional norms as the criterion and restrain the team members' behavior style and norms within objective constraints. Through the establishment and improvement of corporate rules and regulations and standardized management, it has played a positive role in promoting and restraining the formation of the internal spirit of the dance troupe. At the same time, for all members of Shanxi Huajin Dance Troupe to unite and work together, its work deployment and task arrangement are implemented by placing team spirit under the common organizational values for the members to follow. Based on the common values of the members, the Huajin Dance Troupe has successively introduced a series of norms, striving to realize harmonious coexistence and complementary abilities in all its members through institutional constraints.

4.2 Co-construction and Sharing: Perfecting the Incentive Mechanism System [9]

To promote the team's upward spirit and the concept of striving for excellence, the dancers of the troupe understand the team members' goals in time through regular assessment, selection, and communication and continue to build team cohesion and centripetal force. In addition, the managers of the dance troupe effectively communicate and collect feedback regularly on the long-term development strategy and short-term implementation goals determined by the dance troupe to encourage the team to develop a healthy environment of harmonious communication and forge ahead.

4.3 Market Positioning Analysis

From the economic point of view, to ensure the effective operation of marketing, it is necessary to prevent excessive government involvement because this will curb industrial vitality and capital operation, make it difficult to mobilize the enthusiasm and creativity of employees, and make the troupe and employees excessively dependent on the inertia of the government [10]. Therefore, Shanxi Huajin Dance Troupe has changed its concept of "iron rice bowl" and the government's "nanny" awareness of its operations and now operates by taking brand as its consideration, focusing on boutique products, and choosing innovation as the concept.

4.4 Brand Positioning Analysis

Shanxi Huajin Dance Troupe adheres to high standards and high positioning of its brand image, continues to make efforts to build a troupe image, establish a sense of quality, and incubate quality repertoires with reform and innovative thinking to accumulate substantial experience in the development of the dance troupe brand in Shanxi and also the entire country.

4.5 Analysis of Cultural Heritage

Continuing the tradition and insisting on the creation orientation of retaining people as the core is the consistent guiding development route of Shanxi Huajin Dance Troupe. The dance troupe has always promoted the creation of rehearsal dance dramas, based on the advantages of Shanxi's large cultural resources, and explored the regional characteristics of Shanxi. For this reason, the dance troupe has always adhered to the work tone of strengthening planning and forging ahead in its work, continuously improving the ability of literary creation and creating an excellent reputation for the output of literary and artistic works. Shanxi Huajin Dance Troupe actively relies on the advantages of Shanxi Vocational College of Art and actively borrows its methods of incorporating traditional Shanxi folk art into teaching and compiling textbooks to excavate, protect, and inherit the local Shanxi culture, such as "Shanxi Folk Dance," "Shanxi Prestige Gongs and Drums," and other textbook achievements. This reliance allows resource sharing and enhances complementary advantages for Shanxi Vocational College of Art and Shanxi Huajin Dance Troupe. Through cultural inheritance in the fields of teaching, choreography, and performance, Shanxi Huajin Dance Troupe uses works to speak and communicate with the body and conducts a new and profound exploration and practice of the long-inherited literary style, vocabulary structure, and communication method of the Chinese nation. Shouldering the heavy

responsibility and consciously carrying forward the great spiritual connotation and cultural character of the Chinese nation by the troupe is indeed remarkable.

5. RESEARCH CONCLUSIONS AND RECOMMENDATIONS

Different from the general organization and construction based on production factors such as material, technology, and capital, the development of a troupe should have the dual attributes of art and economy and rely on the actual value of the work to generate value. Progress in industrial development should coincide with a positive impact on society and individuals. The most important value of the artistic attributes of the dance culture is reflected in meeting people's spiritual and aesthetic needs. Therefore, in management and operation, it is necessary to construct a multi-dimensional organizational relationship that can carry multiple value functions. Industrial development provides a reference for development paths and operational management models.

The reorganization of the current system of the construction of Shanxi Huajin Dance Troupe, on the basis of meeting the public's artistic needs, relies on establishing a system for the creation of art products, continuously improving the internal management methods and structure of the troupe, improving the quality of artistic creation, and enhancing innovation capabilities. The organization and management system is integrated, standardized, perfected, and strengthened to enhance the resistance to external market shocks and to continue to meet consumer demand for artistic performance and learning, strengthen the cultivation, adjustment, and utilization of dance resources, and attempt to expand and lead the market.

Based on the success of Shanxi Huajin Dance Troupe, we suggest reforms and innovations for the majority of dance troupes with respect to the following aspects:

In terms of brand innovation, we propose a general tone of “enter the market with high-quality dramas, expand influence with market gains, and build the brand image with influence radiation,” respect social benefits, establish own business philosophy, polish economic concepts, and make a useful attempt to operate the art market.

In terms of publicity and marketing innovation, we propose “national characteristics and international standards” for program brochures, promotional videos, derivatives, and other publicity materials of cultural products, launching exquisite publicity materials in conjunction with important time points, and designing and producing special topics that record the entire creation of dance drama films and dance dramas with ethnic characteristics, paper-cutting, crafts, and other forms to attract audiences. In controlling the propaganda intensity, the team's own propaganda intensity is expanded and the advantages of the information age are fully utilized to carry out timely and regular propaganda updates on major website platforms, thereby establishing a strong propaganda position.

In terms of selecting marketing agencies, we propose to proactively attack and broaden channels and establish contact with multiple parties and many well-known performance companies at home and abroad, work together and make use of efforts, and rely on the abundant resources of performance companies to participate in international art market investment activities and to open up the international market.

In terms of structural innovation and form innovation, we propose to break the mainstream penetration technique commonly used in dance dramas, substitute multiple clues to advance, and use multiple dance stages and multiple scenes in a proper arrangement to serve the same grand theme.

In the pursuit of nationality, we propose to draw on the beneficial forms of expression and focus on the compilation of dance language and character design, emotional arrangement, and cultural positioning with ethnic dance.

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