

Research on the Particularity and Effectiveness of the Management of Artistic Performance Group

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ABSTRACT. At present, the Chinese cultural system is rapidly reforming, and the reformation of art performance groups is a significant part. There are many problems faced by the New Year's Art Performance Group, mainly in the three aspects: the outdated management concept, backward management methods and low management efficiency. This article analyzes the particularity of the art performance team management, and puts forward an effective method for art performance team management.

KEYWORDS: Art management, Performing group, Particularity, Effectiveness

1. Introduction

After the new reforms and opening up of China, art performance groups have gradually adjusted and improved with the wave of reforms to meet the needs of the great development and prosperity of the socialist culture, adapt to the requirements of the socialist market economy, and survive and seek development in performance. As a kind of social science and arts hybrid organization, the art performance group, no matter what stage the reform it advances to, or the form it takes, its fundamental attributes remain intractable compared with general social organizations and groups, it has its own particularity. All need to be managed from all levels of the performance team.

2. Analysis of the Special Situation of Art Performance Group Management

2.1 Non-Standardized Management

The hereafter 'standardized management' has the purpose to guide and control the management objectives of the performing arts organization by clearly proposing quantitative and qualitative implementation standards for specific events, work links, constituent elements, statuses, etc. in the performing arts organization. It also is tasked with providing the behavioral direction, repertoire quality, facility utility and social service methods, among others, in order to set norms and guidelines to be followed throughout the organization. The process of creation and production of performing arts, as a kind of emotional activity, and one that allows for image formation of consciousness and arguably within the spiritual realm, is diverse in terms of both the form of artistic expression and the content of artistic expression, meaning it is dynamic and uncertain.

Each artist engages in art and learns the essence of various art schools according to his talents, life experience, artistic ideals, artistic spirit and aesthetic attitude, and uses them in his or her artistic creation. And through continuous artistic pursuit and conscious artistic creation, she or he gradually forms her or his own unique artistic features and artistic styles, and creates increasingly artistic images and works of art on a consistent basis. In this process, it is difficult for us to measure by a standard, or to assess the process of artistic creation by set metrics, given the subjective nature of art performance in many aspects. It is exceedingly difficult to standardize and quantify a certain standard of artistic creation, since it is such a diverse area. Therefore, there is no specific standard for the management of art performance teams.

2.2 Non-Quantitative Assessment

Modern enterprise management implements quantitative evaluation in terms of management standards, and adopts a quantitative evaluation method for the achievements and performance in management practice. As far as the quantitative management standards are concerned, there are a lot of differences, dynamics and uncertainties in the

quality and quantity of performing arts creation and production, so the quantitative assessment method remains difficult to implement in the management of the art performance team.

For those engaged in performances in different art categories, the quality and quantity of their artistic production are highly uncertain. The entire artistic creation process is difficult to record, even if it is recorded, it is difficult to evaluate its actual results and effects. The final completion of performing arts production is fleeting. The perception of art also varies greatly between individuals. Thus, it is necessary to evaluate and standardize methods of evaluation for artistic work such that every work is treated fairly. Increasing the number of judges and analyzing feedback homogeneity, for example, are the beginnings of creating a fairer process. This feature creates its uncertainty and dynamic characteristics, so there is no way to use quantitative standards to evaluate the workload of the art performance team. Therefore, performing arts organizations need to implement an effective, targeted, operable, and personalized work quality assessment method based on the specificity of their own art categories and the actual situation of the organization. This customizable template can be fit for various mediums and provides a helpful guide to increase the likelihood of better art evaluation and hence future art production.

2.3 Non-Immediate Evaluation

It is challenging for an artistic activity to show its effect when it is completed. It must have a period of time after which its effect can be slowly expressed, meaning, there is often a lag in the artistic effect. From the management results, we can see that due to the indirectness and time lag of the effects of art activities, it is difficult to give timely and immediate evaluations. Therefore, from the perspective of modern management, some management goals and tasks that are easy to implement in some organizations, such as the completion of established plans, the determination of the achievement of goals and the measurement of task progress, may have some technical and operational difficulties in the process of performing arts management. Yet, adjustment cognizant of the characteristics of art expression and its effects may allow for a standardized and fair process.

The formation of works of art cannot be evaluated in terms of quantity. The result of artistic creation and production is not a product of immediate effect. It must be tested by social practice and public inspection. The uniqueness of such an artistic result has objectively increased the difficulty of evaluating artistic creation and production. Performing arts groups differ from other general organization groups in terms of management philosophy to management methods. Some methods that are considered to be commonly used and effective in other general organizations may not necessarily be used in the management of art performance groups, and the effect of this management may differ. It may also not be only used in the short term.

3. Analysis of Effective Ways for Art Performance Group Management

3.1 Management from the Aspect of Organizational Leadership

In an organization, no matter how good the management staff is, if the organization design and organization settings are unreasonable, it is difficult to utilize their management talents, and it is also difficult to effectively play the role of the organization. In any organizational system, the roles of leaders and managers are crucial, and art performance groups are no exception. We can find from reality that, like other social organizations, those with benefits, high social visibility, leaders and managers must be competent and relatively exceptional to head a successful school. Therefore, the organizational leadership of art performance groups needs to do the following two things:

First of all, organization leaders must have a solid foundation in their ideology. In fact, two qualities should be included in the ideological quality, namely political ideological quality and moral ideological quality. Political and ideological qualities include: adhering to the party's literary and artistic principles, adhering to reform and innovation, seeking truth from facts, and proceeding from reality. Moral and ideological qualities include: the courage to take responsibility, modesty and prudence, professionalism and team spirit.

Second, organizational leaders must have good business skills. As leaders and managers of contemporary art performance groups, they must be fully familiar with the knowledge in this professional field, and must also keep up to date with the latest art information data and the most cutting-edge art development trends. Business capabilities include: management psychology, organizational management, strategic management, administrative management, among others. According to the characteristics and management requirements of art performance groups, to improve their business capabilities, they must pay close attention to various information in the field of management, track development trends, and study management thoroughly. The various aspects of the art performance group and the characteristics of the art variety of the group must be fully understood, as well as the laws of art creation and art production.

3.2 Management from the Performance Group

He group team plays a major role in the middle level of the organizational system. In the art performance group, the continuous efforts of each individual can make up the success of the team performance. In this process, the coordination and management of the art managers on the team can even determine whether the art performance can achieve quality results. Therefore, art managers should do the following when managing the performance team:

An exceptional art production mechanism must be made. Art groups should vigorously discover, organize, and rationally use art resources. Combining social life and the hot spots of the cultural and art market, with the help of environmental factors and existing social attention and thermal effects, quickly complete new artistic creations with high-quality artistic standards. It is also helpful to form a survey for the market, and likewise make an audience feedback mechanism. Various forms such as online forums and questionnaires should be used to understand the audience's performance requirements and evaluation opinions on the drama, and summarize the audience's feedback report on it. The management of the theater and the art creation team will analyze it to further improve the art of the theater. Creation and production make the repertoire better and more suitable for the public's aesthetic taste. Thus, on the basis of the artistic creation laws and market value assessment, high-quality completion of the repertoire creation, research and development and rehearsal, a core competitive brand repertoire can be created.

Additionally, a team's repertoire management mechanism should be formed. As the managers of art performance groups, they should establish their own repertoire management mechanism according to the different characteristics of each art variety, the internal environment and the external environment of each art performance group. Based on the analysis of the city's performance market and the audience, the overall performance of the repertoire should be of a high artistic level, and the stage of the performance should be exquisite. Traditional repertoires, pioneering, experimental, and contemporary repertoires face the repertoire of foreign markets and audiences. Translation should focus on quality. The translation of scripts should closely follow the original, add literary color, and strengthen the translation of foreign languages. Adapting foreign plays into Beijing opera is also a way to open up the foreign performance market.

3.3 Management from the Perspective of Individual Actors

In the art performance group, the actor is the direct creator of art production and the most important component. It is the main part and the main object of management in the art performance group. From the perspective of the art performance group managers, it is crucial to mobilize the enthusiasm of the actors' artistic production, give full play to the actors' artistic performance skills and artistic creativity, and condense the emotional activities and image creation of each individual actor into high-quality art products. This will result in the actors' day-to-day work and artistic creation being very effective. They are very important tasks for the managers of art performance groups. Therefore, the managers of art performance groups should manage individual actors from the following two aspects:

It is necessary to guide and help actors make good career development plans. Managers should set career goals for actors in each organization, that is, short-term goals, medium-term goals, long-term goals, and variable goals. Then follow-up analysis of the actor's personality characteristics, professional qualities, professional orientation, career development potential, etc., can facilitate the planning, management and decision-making of the college management. At the same time, the management and human resources departments should conduct specialized and targeted training according to the needs of actors to cultivate the professional identity, job adaptability, professional ethics, and professional loyalty of individual actors.

In concert, it is necessary to classify and manage individual actors. Actors of each age group have different characteristics and management requirements. For young students who have just joined the group, the main purpose is to let them become familiar with the entire art production process of the group as soon as possible, urge and guide their basic skills training and repertoire learning, provide appropriate stage practice opportunities, and gradually adapt them to the requirements of commercial performances. For young actors, strengthening their business skills in a targeted manner, selecting famous teachers to train them in a planned way, and properly letting them participate in the creation of art works would be highly beneficial. For middle-aged artists, they must exert their artistic creativity and summarize their art growth experience and art creation experience, create new plays that meet their personal conditions and styles and actively promote younger actors to learn from them and play an exemplary role in art.

4. Conclusion

This article describes the peculiarities of the art performance groups that the author recognizes and discovers, and also develops an effective management path for the levels involved in the art performance groups. However, in the course of actual work, managers must formulate plans, implement reforms, and effectively manage according to the particularities of the art varieties of their own colleges. This is because different art teams under the same art variety

have different opportunities and problems, so managers must also start from their own situations and problems to find a suitable path for management and reform and development of their respective college.

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