

# Research on the contribution of art management and its relationship with relative fields

**Yuhang Yao**

*China Institute of Arts and Technology, Beijing, 100007, China*

**Abstract:** *With the continuous improvement of people's spiritual and cultural needs, the public's cultural appreciation ability is also constantly improving, people's demand for artistic aesthetics is also increasingly high. Therefore, the term art management gradually appears in front of people with the development of society. Nowadays, art management has become a new subject, which is closely related to the development of society. By sorting out the development process of art management theory research at home and abroad, analyzing the contribution of art management to general management knowledge, and studying the relationship between this discipline and the whole society as well as related research fields, we can promote the development of art management in China.*

**Keywords:** *art management, Management, Adjacent fields*

## 1. Introduction

With the continuous improvement of people's spiritual and cultural needs, the public's cultural appreciation ability is also improving. Since the government has continuously strengthened the cultural education of the people's aesthetic appreciation, and constantly increased the efforts to help the cultural industry. China's construction in the cultural field has entered a new stage. Now art management has become a new subject, which is closely related to the development of society. Art management is a new knowledge system, which is different from management and art, but at the intersection of management theory structure and art. Although arts management is still a part of management, over the years it has developed into a specific body of knowledge, in its own right.

Art management redefines art as an aesthetic relationship between art objects and "consumers", which means that consumer behavior and marketing become part of the artistic creation process. However, the domestic cognition of art management is still in its infancy, and the existing theoretical research and curriculum education have just begun. By reviewing the development process of art management theory research at home and abroad, this paper analyzes the contribution of art management to general management knowledge, showing that art management is not only a simple conversion of general management methods to specific application fields, but also the contribution of research in the field of art to general management knowledge in several aspects. After identifying some of these contributions, this paper also studies the relationship between this discipline and society as a whole and its immediate neighbors (related research fields), hoping to provide some help to the development of arts management research in China [1-2].

## 2. The development of art management

Western modern art management has experienced a long development process, and its subject exploration began in Europe and America in the 1950s. Its origins did not originally begin with discussion of academic concepts, but with the establishment of the Arts Council of Great Britain (ACGB) in 1945. Encouraged by the establishment of art management courses by the Committee and the participation of enterprises, the concept of art management gradually entered the field of academic discussion, and people's understanding of it gradually evolved from how to make people gain pleasure from art to how to gain pleasure from market returns. In 1970, the Summer Institute of Art Management held by Harvard University became an important beginning of Western art management. With the birth of the International Association for Arts and Cultural Management (AIMAC) at the end of the 20th century, the new discipline of arts management came into people's view. Indeed, the launch of the AIMAC conference can be seen as a sign of the autonomy of arts management from cultural economics, and AIMAC, through its conferences, serves the scientific community, cultural economists and arts

management researchers. The International Journal of Arts Management (IJAM), which was founded at the end of 1998, has further promoted the development of arts management research, raised the quality standard of arts management, and strengthened its legitimacy in management practice and academic level while expanding the dissemination scope of arts management.

The discipline of art management in China was born out of the "Art Management Training Class" organized by Shanghai Opera School and the Cultural Management Teaching and Research Section established by the Central Academy of Cultural Administration in 1983. The introduction and development of the concept of art management in China can be traced back to the introduction and translation of the concept of art management in Dan Martin's International Encyclopedia of Public Policy and Management in 1998, which believes that art management is the application of traditional management. At the beginning of 2000, Chinese academic circles began to make preliminary discussions on the basic attributes of art management, its formation environment and its relationship with the market. China Association for Arts Administration Educators (CAAEA), founded in 2006, leads the development and exploration of arts management disciplines in universities and colleges. On this basis, we will strengthen exchanges and cooperation with the United States, Europe and other parts of the world in the field of art management. The discipline of art management in China also started in the early 21st century, and has gradually changed from an "emerging" discipline to a "hot" discipline. Various experts and scholars also continue to carry out research and discussion on the definition and positioning of art management. Li Shikui (2003) believes that art management can be regarded as the commodity value attribute of artworks, which is conducive to the formation of commodity control and management mechanism, and is the main factor to ensure its market distribution channel. Cheng Qiaoming (2004) believes that art management is a method and means for government subjects or cultural institutions to carry out art publicity. Lv Yisheng (2004) believes that art management should form corresponding management modes and methods in the form and concept of industrialization, so as to better guide the development of art and culture. Tian Chuanliu (2009) believes that art management research should highlight its interdisciplinary attributes. Art management involves a lot of content and has the characteristics of cross-specialty.

To sum up, we can find that foreign studies on art management do not start from a simple theoretical concept. Due to the special nature of the committee, their research and application on art management tend to integrate with the market and cultural industry. In the long process of development, it is closely related to the research of management, and there are also criticisms of art management being too commercial. However, the study of art management in China is still in its initial stage, and researchers are still focusing on the discussion of art management and its basic attributes. There is no consensus on whether art management should be more market-oriented or a basic means of government management. But in any case, art management is not just a simple application of management in another field, not just a simple branch of management [3-4].

### **3. Contribution of art management to management**

In the past, art management was often regarded as merely providing a new field for the dissemination of management ideas, and this view was particularly prevalent in the field of management. This view holds that arts management is merely an underdeveloped field of management, enriched (some would even say "normalized") by the introduction of management knowledge and technology. This view clearly calls into question the particularity of arts administration and doubts the legitimacy of scholarship in the field of study. On the other hand, some people in the art world tend to reject the application of management methods, and this attitude leads to the difficulty of legitimizing art management activities ideologically. Art management is caught between two opposing objects, one from the field of art, the other from the field of management.

In the face of this, arts management researchers can try to legitimize their activities by taking a defensive stance. Or, on the other hand, they could take a more aggressive stance by studying arts management in order to determine its contribution to management in general, thereby demonstrating that communication between these fields is not just one-way. Here are some contributions of arts management to general management:

#### **3.1 Strategic management**

The contribution of arts management to strategic management can be identified in two subdisciplines of strategic management: project management and innovation management. The arts world is used to

dealing with discontinuity: many artistic activities are based on project development (for example, the production of performances or films). In a very flexible era, how to make enterprise management with high mobility is a very concerned issue for entrepreneurs. In this era, the dominant form of business activity is no longer managing the continuous flow of existing products, but how to respond to rapid market movements. Moreover, most artistic activities are archetypal, and innovation is the most important element in artistic creation (artists get rid of the law of imitation, mainly but not entirely due to the new copying technology, and the value of art is based on the artist's subjective interpretation or representation of the world). It is a great contribution of art management to the market economy dominated by technological change to analyze this innovation process and sum up the factors beneficial to management.

### *3.2 Human Resource management*

In the field of human resources management, dealing with intermittent staff is an aspect of flexibility management. Another area of contribution is leadership (Mintzberg, 1998). Many arts organizations have developed charismatic leadership models that generate specific motivational styles that can be carried over to other departments. In these sectors, creative work (for example, work on knowledge) plays an important role in activities. In these departments, the problem of dual management (a common problem in the arts sector, the combination of artistic and managerial capabilities, whether synergistic or conflicting) is also frequently encountered. To address this complexity, a dual solution can be adopted in the company, either at the individual level (for example, two people jointly run a company and divide tasks between them - one person mainly handles internal issues and the other external matters such as communication), or at the organizational level (for example, in the French corporate structure, Separation of roles between the board and the oversight committee)[5-7].

### *3.3 Marketing and Consumer behavior*

Marketing and consumer behavior has been one of the most productive areas of research in arts management. It is certain that arts management contributes significantly to general management knowledge in both fields.

Despite often rejecting the term "marketing," the cultural field has a long history of developing practices related to supply side marketing. Here, the definition provided precedes the existence or awareness of a need and guides the market. As a result, marketing plays a more active role, one might even say practicing "cajoling."

The approach to marketing can be said to bear similarities to the traditional definition of the role of marketing as "responding" to the needs and desires of consumers. Another feature of marketing in the cultural sector is that, although communication budgets are severely limited, because consumers are involved in communication through word of mouth, arts marketing has developed strategies based on direct communication and interpersonal communication through such means as "street marketing" or "opinion marketing". A supply-side marketing approach does not mean that there is no need to analyze the market. Instead, it is important to identify potential consumers and to understand the social integration of new products, i.e. the reception of optimized offers. We can identify two major contributions of arts management research in the field of consumer behavior: immaterial values and empirical paradigms.

In the field of art, value is not limited to utilitarian considerations, but also includes several non-material dimensions (hedonism, symbolism, etc.). Consumption does not destroy the value of goods; on the contrary, it may increase the symbolic value of goods and give people an aura of success. The so-called consumer may have contributed to the definition of art itself; The identification of various dimensions of the interaction between art and consumers may help to understand this relationship.

"Experience" paradigm is actually the thinking mode of induction and summary. The early scientific research of mankind was mostly based on observation and experiment records, from which scientific laws were discovered. This is called the empirical paradigm, namely the first scientific research paradigm. Its development includes emotion and affective factors as well as intrinsic motivation, based primarily on an analysis of cultural consumption. This paradigm replaces the previous dominant model of information processing based on cognitive factors and utilitarian views.

#### 4. Adjacent fields

The position of art in society can also be considered from three perspectives: religion, education and entertainment:

Some people believe that art acts as a substitute for religion in modern society. In this context, museums are seen as cathedrals of our time. In the second approach, the arts are seen as part of a citizen's continuing education - in other words, it is considered an integral part of the life of a good citizen and complements formal education. This view is the basis of public policy aimed at the democratization of the arts from a universalist perspective. The entertainment perspective places art more firmly in the realm of leisure activities, whose consumption is based on consumers' free choices and personal tastes, and subject to the general laws of the market.

These three views have sparked debates at the social level and, of course, have had an important impact on art management. The religious perspective is proselytism (conversion of new followers; Ritualization), while an educational perspective requires the implementation of norms (what should be taught). Both religious and educational views have the same characteristics: art is generally considered to be strictly autonomous and cannot be altered in the slightest; The context of implementation is usually non-profit management. The entertainment perspective, on the other hand, sees the arts as more or less similar to any other economic sector (which, like any sector, derives its particularity from its conditions of production and consumption); The context is often for-profit.

Arts management also has similarities and complementarities with many other fields, including academic fields and management fields. These links are clearly stated in a number of conferences and journal papers. There are three areas that are most relevant: tourism, sports and communications.

Tourism is a very large sector of the economy. In fact, although it is less well known than some other industries, such as oil or automobiles, it is still an important part of the tertiary industry. The main reason for its low profile is that it relies on small and medium-sized enterprises rather than global giants for its growth. Among tourism activities, the "cultural tourism" segment is growing rapidly. In fact, art (museums, exhibitions, festivals, etc.) is a powerful magnet for visitors. These developments have implications for public policy (analysis of the economic impact of cultural activities may be used to support the legitimization of public spending on arts and culture) and for the management of cultural institutions (at a general policy level, they may influence the selection of activities). The impact is felt not only at the local level, but also at the national and international level, for example, in marketing, not only to individuals, but also to the B2B marketing model for tourism operators. They also affect the development of derivative products, such as souvenirs sold in museum shops.

Globally, the relationship between tourism and the arts is a complementary one that we can expect to grow further in the future. Some tourism activities can even be considered cultural in nature, at least from an anthropological point of view (e.g., the discovery of ancient civilizations or other ways of life).

There are several similarities between sports and arts management, especially the performing arts. The two areas share a dual set of activities (amateur practice and consumer activities). Personalization of the relationship can be achieved by identifying the consumer/audience with the performer (champion/artist). Both regions produce derivative consumer goods (T-shirts, goods, etc.).

One major difference is that in sports, the creation of traditional values is considered less important (people don't usually watch reruns or buy videotapes of sporting matches, though there are some exceptions, such as the World Cup soccer final in France). Another difference is that much of the appeal of sporting events lies in the uncertainty of the outcome; In theatre, on the other hand, many audiences know how the performance will end before they get into it, and this does not prevent a successful performance, as the movie Titanic proved.

Communication, especially the media industry, is obviously a close neighbor of art, so much so that some even consider it part of the field (" Culture and communication "). Since it is beyond the scope of this article to deeply analyze the relationship (complementarity and contradiction) between art/culture and media/communication fields, we will make a few brief comments. Media system is the main channel of artistic works themselves (replicable art forms) and artistic information dissemination. The development of new technologies (digitalization) will have a huge and largely unforeseen impact on the arts. But in fact, the link between culture and communication is not so direct, and their combination does not necessarily lead us to the Promised Land. For example, there is some contradiction between the hereditary dimension and complexity of the former and the instantaneous (event-centered emphasis) and simplified character of the latter[8].

## 5. Summary

To sum up, art management is now becoming a branch discipline different from other management fields. The number of scientific articles devoted to arts management is increasing, relevant professional journals are continuously published, scientific conferences are regularly organized, and professional training programs are steadily increasing.

The arts and culture sector, like other industries, has felt the effects of globalisation, which is seen as a problem by stakeholders in the field because of the pressure it puts on the domestic market and therefore on cultural organisations. At the same time, government support has led to an increase in the number of new firms, thus intensifying competition for customers who have not followed the supply curve upward. Both of these factors create a need among managers for management tools adapted to the specific realities facing cultural organizations. The response to this need first came in the form of training programmes, followed by research initially conducted by government organisations (primarily aimed at audiences) and then by academic research groups.

However, art management is still a brand new discipline in China. At present, the research and development of art management are still in the exploratory period. Therefore, the application and practice of art management should be combined with the actual situation to explore. An in-depth study of the discipline of art management can sum up beneficial knowledge for its own development, no matter for art science or management. Scholars still have a lot to explore on this road.

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