

# A brief of policy investment in arts—Take the development of Chinese theater as an example

Jinshan Huang

Sichuan University of Culture and Arts Mianyang city, Sichuan province 622150

**Abstract:** The issue of whether the official should intervene in the development of art activities has remained a high concern with the pros and cons each sticks to his own version or argument . As early as the 19th century, many European countries' art activities and artists had been supported by emperors, curia or nobles for a long time.

Patrons of the arts, represented by the Medici family, appeared. Like Michelangelo Buonarroti during the Renaissance he completed many sculptures and paintings with the support of them. Since the beginning of the 20th century, the decline of royalty and nobles made their power, wealth and influence gradually decrease, so authorities began to take over the responsibility of managing social affairs.

**Keywords:** culture; the authority of China; museum; gallery; cultural policy

## Introduction

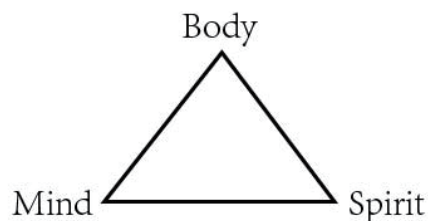
The support of the relevant departments support for arts activities is generally divided into two aspects: one is funding, and the other is policy. So why should the state finance be used to support artistic activities, especially those that currently lack sufficient market and audience? Art has its own incomparable contribution to the society. This paper will take the policy issued by the Chinese authorities on the support of art activities, especially Chinese art troupes, as an example.

## I. Art contribution to society

First of all, let's talk about why society should attach importance to art, the reasons and significance of policy funding art activities. The following are the most frequently cited arguments for the contribution of the arts to society:

1. Art can improve the quality of life

Beautiful works of art, especially visual works such as sculpture and painting, can beautify our surroundings and make our life more enjoyable. Participation and appreciation of art can improve our quality of life.



**Figure 1: Body-mind-spiri**

First of all, when we are exposed to art, our physical senses are aroused to arouse emotional and psychological resonance. This resonance is produced by the body relaxation, excitement and so on at the same time promote the human brain to learn and grow.

2. Enhance personal quality (educational function)

Howard Gardne put forward Multiple Intelligence in 1983 and pointed out that three of the eight kinds of Multiple Intelligence are directly related to art, namely music Intelligence, body or kinesthetic Intelligence (related to dance) and spatial Intelligence (related to visual art).

Many international studies have pointed out that art education in schools can make students more confident, more focused on learning and improve their social skills. At the same time, a lot of music and painting on the treatment of children with autism has obvious curative effect.

3. Promotion of economic activity

Many art works have their own market and can be used as investment products. The cultural and artistic activities themselves and the economic activities derived from them (such as catering, transportation, etc.) can create jobs and attract tourists

According to data released by Broadway League in 2009, 3.16 million visitors came to Broadway exclusively from 2006 to 2007, accounting for 65% of the audience. The number of tourists attracted by musical plays reached 3.934 billion. Broadway's contribution to New York's economy totaled 5.01 billion, creating 44,000 jobs. It happens that there is a similar case. According to the Ministry of Culture And Tourism of the people's republic of China in July 19, 2018 issued by the department in the final report : The Palace Museum received 17 million visitors in 2018, driving at least 85 billion yuan in consumption.

## II. The formation and reform of the management system

When the People's Republic of China was founded, there was no real state-owned art troupe, the performing groups at that time were

mainly composed of two parts: Part is the communist party of China during the revolution led by the literary team, political propaganda performance groups; The other part of the township is the folk performance group, which is composed of all kinds of troupes, drama clubs, troupes and folk artists. State-owned art troupes is ideological propaganda and the product of socialist public ownership reform, from the beginning of the birth with strong political color

1.Reform of macro art management system on the agenda (1979-1992)

After October 1976, Chinese culture and art finally ushered in a new "spring". The third plenary session of the 11th CPC Central Committee held in December 1978 realized the shift of the party's focus from "class struggle" to economic construction.

Reform the financial support method, clarify the difference subsidy items, and change the subsidy to be composed of two parts: fixed subsidy and policy subsidy, and the relevant departments will no longer subsidize the excess part, and the balance of the art troupe's funds is allowed to be arranged by itself.

2.New progress in art management system reform (1992-2002)

In the late 1980s and early 1990s, China's reforms experienced a brief lull. It was not until deng xiaoping's southern tour speech in 1992 that the situation began to change.

The reform of the management system of the state key art troupes affiliated to the ministry of culture was the focus of the reform of the system of China's performing arts industry from the mid-1990s until the beginning of the new century. Including the contents of three aspects: establishing a scientific and reasonable layout structure: Establishing a dynamic operating mechanism; Establish a long-term stable source of funding.

The first step is to implement the performance subsidy system, the performance subsidy system "according to different art categories check and ratify the number of performances and the amount of subsidies. For example, Beijing Opera is given a subsidy of 5,700 yuan for 90 performances per year. 90 plays/year, 5300 yuan per play subsidy; 45 children's plays per year with subsidy of RMB 5,300 per play; Symphony folk music 75 / year, every subsidies 5300 yuan; 150 opera and dance plays per year, each subsidy is 9500 yuan.

The second step is to adjust the layout and implement the appraisal appointment system. In 1996, adjusted straight troupes from 13 reduced to 10, each theater internal structure has been a certain degree of optimization combination.For example, the Chinese symphony orchestra was established on the basis of the original central orchestra. To establish the central opera ballet theatre on the basis of the central opera house and the central ballet company;

3.Transformation of art performance groups into enterprises (2002-2012)

Since the 21st century, with China's accession to the WTO(world trade organization), the development of China's performing arts and cultural industries has ushered in new opportunities and challenges. During this period, the national art performance groups mainly took the organization integration prominent advantages as an opportunity to implement the new industrialization operation.

Baofeng county of Henan province is a fertile land, scarce natural resources, but the county has a unique advantage : Including quyi, magic, martial arts, acrobatics and other folk art forms, short is very rich in history. Since the reform and opening up, the local authority has made great efforts to guide and support the development of folk art groups.

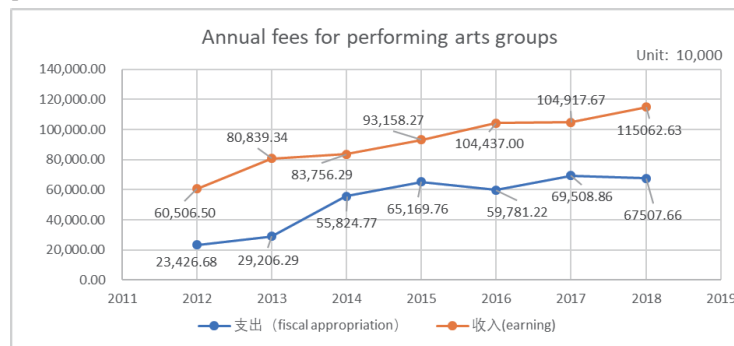
At present, the county has more than 50,000 people engaged in performing arts, accounting for more than 10 percent of the county's population. The development of folk art has also led to the rise of more than a dozen industries such as decoration, props, acoustics, transportation, education and advertising design. It has not only created an output value of nearly ten million yuan for the local area, but also provided jobs for nearly ten thousand people.

4.A new round of reform of performing arts groups (2012-present)

Over the past 30 years since the reform and opening up, considerable progress has been made in the reform of the macro-management system in China's performing arts industry. But progress so far has been limited.

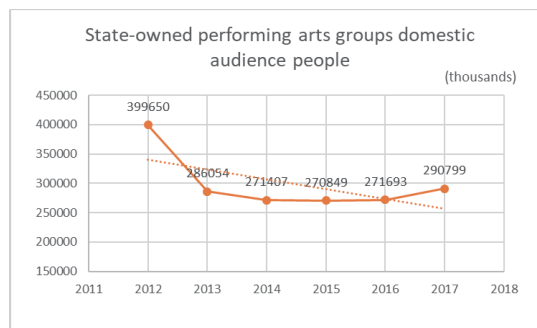
The following chart illustrates:

According to the annual final accounts released by the ministry of culture every year, the authority allocated 234.2668 million yuan in 2012 to 675.076 million yuan in 2018, an increase of every year. The amount of revenue is also going up but significantly less than the financial allocation, basically 50 percent of it.



However, the number of domestic audience of the state-owned performing arts groups has been declining, which dropped sharply from

2012 to 2013 and slowed down in the following two years. Audience Numbers began to increase in 2015, but by 2017 statistics showed a low base.



The amount of policy funding has increased dramatically, but the number of audience is decreasing year by year. To this, we have to ponder, China the next step of reform of cultural system exactly how to go?

## Conclusion

In fact, I do not object to the authorities supporting art activities or "interfering" in the art market. It seems to me that there is, of course, policy "interventions" in the field of culture. And such policies affect all types and forms of culture and art, not just "elegant art".

It must deny the promotion of "official culture" culture and "elegance art" in an intervening manner, and avoid censorship and control. On many occasions, the purpose of their "intervention" is to compensate for the shortcomings of the functions of the market economy, such as the centralization of cultural production caused by marketization, the standardization of cultural products, and the disappearance of cultural types caused by short-sightedness. Based on this situation, I believe that the cultural sector can consider the following points:

It is imperative to establish a complete cultural legal framework, which is also the first step of Chinese cultural development breakthrough. At present Chinese cultural system, herefore, the concept of cultural reform was not supported by the provisions of the law. Chinese economic reform and the reform of cultural system, most are made by the party for the determination of the tone in the administrative rules and regulations. Therefore, the establishment of the "Basic Law" for the development of modern Chinese culture and cultural management will take a certain amount of time and practice.

Change the current review mechanism for works of art, establish a classification system for works of art, and control the age group of works. Content censorship is prevalent in all countries, and its purpose is to ensure that artistic works comply with legal and social ethical standards. In China, this system has played an important role in maintaining social stability, inheriting excellent culture and protecting the rights and interests of audiences. Artistic creation is subject to censorship mechanisms, which may have an impact on the production of works of art with unique originality and deep thought. There have also been cases where works have not been publicly displayed due to too strict censorship standards. Sometimes, artists have already created excellent works of art that have been internationally recognized, but they are not given the opportunity to perform (or screen). The film adapted from the "Lao She Literary Award" award-winning work "Shenmu" has not been released in China so far, although it won the Silver Bear Award at the 53rd Berlin International Film Festival and a number of international film awards. The restrictions on works of art due to the censorship mechanism mainly stem from the lack of a clear classification system for works, and some works are restricted because the elements and content they contain are not suitable for all ages, and they may be deleted or cannot be published, so it is imperative to establish and improve a feasible censorship grading system.

The role of the official administration in the relationship with cultural institutions needs to be re-established, and the status of cultural institutions as the main players in the market needs to be further implemented. Since the implementation of the "dual-track system" of art management, although the policy has liberalized the management of local small and medium-sized art groups, large national art institutions need to accept more supervision and guidance from relevant departments.

In the international community of existing "Arm's Length Principle" wait for a more mature experience enlightens us. When regulating the relevant departments' role in cultural management and designing the corresponding macro-institutional framework, we can be bolder and more emancipated.

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